MAKERS OF INDIAN LITERATURE

SHADAKSHARADEVA

CHANDRAMOULI S. NAIKAR



SAHITYA AKADEMI



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The sculpture reproduced on the endpaper depicts a scene where three soothsayers are interpereting to King Suddhodana the dream of Queen Maya, mother of Lord Buddha. Below them is seated a scribe recording the interpretation. This is perhaps the earliest available pictorial record of the art of writing in India.

From Nagarjunkonda, 2nd century A.D.

Courtesy : National Museum, New Delhi.

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Contents

Preface

This monograph is designed to provide the students of literature and the general reader with a brief introduction to Mahakavi Shadaksharadeva a remarkable figure both in classical Sanskrit and Kannada literature. His influence on later poets not only in Sanskrit and Prakrit but in Kannada as a *Champu Navayuga Pravartaka* and other Indian languages also has been remarkable and his genius as a bi-lingual poet is comparable to that of Kalidasa — a dramatist and poet.

A short account of Shadaksharadeva's life and works is provided here through a series of a few chosen extracts in English translation illustrating the major aspects of the poet's art. An analysis and criticism of each of Shadaksharadeva's works has been attempted. An estimate of Shadaksharadeva's great contribution to the classical literature has been provided. Original Sanskrit and Kannada verses in transliteration, wherever necessary, have been offered alongwith their English renderings.

A short bibliography and a key to pronunciation have been provided at the end to help further reading. Roman transliteration of the *shlokas* cited in this monograph forms the last part of this work, *i.e.* Appendix.

I remain ever grateful to the esteemed Sahitya Akademi for giving me this opportunity of writing on one of the remarkable classical writers.

My sincere thanks are due to Dr. R.C. Hiremath (Former Vice Chancellor, Karnatak University, Dharwad), Dr. C.R. Yaravintelimath, Professor of English, Dr. M.B. Paraddi, Professor of Sanskrit and Prof. B. C. Javali, Professor of Kannada, Karnatak University, Dharwad for their timely help in this undertaking.

Chandramouli S. Naikar

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Life

Kannada Literature has a hoary past. From the point of view of antiquity, richness and varieties of forms, it comes next to Sanskrit and is on par with Tamil. Though it has a hoary past still the works traced so far are dated as below:

Halmidi Inscription	–	A.D. 450
Kavirajamarga	–	8th Century A.D.

Halmidi Inscription is the first Kannada inscription so far traced. It is in prose. *Kavirajamarga* is a work on rhetoric based on the *Kavyadarsha* of Dandin. The first chapter of this work gives a graphic description of the Kannada land, its boundaries, Kannada poets and their works. Most important is the statement found there that even the children and the deaf could compose poems in Kannada. Poetry was so natural to them. We learn that a large number of poets flourished before *Kavirajamarga* and enriched Kannada language. One can very easily guess that Kannada Literature might have started its career in the early centuries of the Christian era. Since then a large number of Jaina, Veerashaiva and Vaishnava poets have flourished and enriched Kannada Literature. Some of them are truly great and eminent. Shadaksharadeva was one of them.

Shadaksharadeva, the literary prodigy both in Sanskrit and Kannada was a rare genius. He lived some 360 years ago. He was born in 1636 in a village called Dhanuguru. He belonged to the *Hiremath* (*Aradhya*) family of the village and as such he was a chief of the monastery of the *Lingayata* or *Veerashaiva* religion. Dhanuguru is in Malavalli taluka of Mandya district of the Karnataka State. As

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a member of the *Aradhya* family of the *Veerashaiva* religion, he studied *Veda, Purana, Nighantu, Vyakarana, Kavya, Nataka, Chandolankara, Tarka* etc. under a teacher-pandit Chik(k)aveeradeshika in Dhanuguru itself. Shadaksharadeva completed his learning at an early age and became a profound scholar very soon. He has paid rich tributes to his teacher in his poetic compositions.

S. G. Kadadevaramath, in his edition of the *Kavikarnarasayanam* of Shadaksharadeva (P. Intro.V) states: 'His *guru* (preceptor) Shree Chikkaveeradeshika had immense influence upon the poet in forming his character and attaining Agamic lore in which Shree Chikkaveeradeshika was very proficient.'

The region in which Shadaksharadeva was flourishing was known as Hadinadu ruled over by the king (named) Mudduraja between A.D. 1659-1673. Shadaksharadeva, as mentioned in the *Karnataka Kavicharite*. II. P. 442, the immediate successor of Chikkaveeradeshika was appointed head pontiff of a religious place known as *Veerasimhasana math* at Dhanuguru. The regal authorities of the kingdom Hadinadu invited Shadaksharadeva, the brilliant Pandit to a town named Yalanduru and appointed him a pontiff to *Yalanduru math* the religious place. In course of time he was honoured as the *rajaguru* and hence admired by one and all.

King Chikkadevaraja was ruling over the then Mysore State between A.D. 1673-1704. He, in appreciation of the scholarship and brilliancy of Shadaksharadeva, honoured him in his court. It is interesting to note that at the same time, the famous king Shivappa Nayaka while ruling at Keladi (place) between A.D. 1630- 1661 and his son Somashekhar Nayaka ruling between A.D. 1664-1771 at Ikkeri or Bidanuru (place), invited the poet to their royal courts and honoured him. Thus the poet had an opportunity of being honoured by these kings, who can be called his contemporaries.

S. G. Kadadevaramath in his edition of *Kavikarnarasayanam* of Shadaksharadeva notes that Shadaksharadeva flourished in a period when Veerashaiva religion was the state religion of the Mysore province, and the king of Mysore and the monarchs of Keladi (Ikkeri)

or Bidanuru were the flourishing Lingayata kings. Shadaksharadeva commanded high respect not only on account of his high spiritual position but on account of his great scholarship combined with the first rate poetic gift in both the classical and the vernacular languages *i.e.* Sanskrit and Kannada languages.

Regarding his mastery over two languages, Shadaksharadeva has recorded it in his Sanskrit work – *Kavikarnarasayanam* and Kannada work – *Shabarashankara Vilasa* respectively in the following verses:

> *yasyasti 'Bhashadvaya satkavitvam'*
> *jagannutam nutnamananyalabhyam.*
> *naipunyamishagamashastrarashau,*
> *ishaprasadatparilabdhamurvyam.* (*K.K.R.* 1.56)

Due to the grace of Lord Shiva, I have got the gift of writing poetry in two languages, which is admired in the world, and it is not common as it is a novel one. I have also got mastery over 28 *Shivagamas* (beginning with *Kamika* and ending with *Vatula*) and other Scientific Literature.

pravimala rajashekhara vilasam mahakritiyam vrishadhira
javijaya satprabandhamumam vappuva 'kannadadinimirchidam
bhuvanaminutyamage kavikarnarasayanamemba kabbamam
pravitata 'samskritoktiyol' vadarchidanalte shadaksharahvayam.

(*S.S.V.* V.63)

I have composed the pious epics namely ***Rajashekhara Vilasam*** and a holy literary composition namely ***Vrishabhendra Vijayam*** in Kannada. Then I composed a Sanskrit epic namely ***Kavikarnarasayanam,*** in a novel form.

Shadaksharadeva's visits to some of the learned courts is reflected in some of his excellent compositions; and such a one is the masterpiece of *Udaharanagadya* called *Veerabhadrodaharana-gadya* characterised by its *vritta, kalika, vibhaktyabhasa* and *davane* etc. and one more is his *Veerabhadradandaka.* The two compositions were written in praise of God Veerabhadreshwara (of Keladi), the family deity or manes of Keladi kings. The following verse from *Veerabhadrodaharanagadya,* as noted by scholars, endorses this view:

shreemat bhobbhrattanujadhava
parashiva linganga sangantarangah
shastramnayagamajja sphuradubhayakavi
vrata vikhyatakeertih
gadyam hridyam vyadhatta pranava
parimilatpanchavarnakhya devah
kshipram bhadra pradaturbudhanuta
keladi Veerabhadreshwarasya.

'Keladi Rajasthane virachitamidam stotram samaptam'

(*V.B.G.* 10)

Shadaksharadeva who is delighted in *Linganga samarasya* (Unity of Linga and Anga), who is well versed in the *Vedas* and *shastras* and who is well-known for his mastery over the art of poetry in two languages (*i.e.* Sanskrit and Kannada) composed the *Veerabhadrodaharanagadya*.

The charming literary work entitled *Veerabhadrodahara-nagadya* was composed by Shadaksharadeva whose name is constituted by five sacred syllables (shadakshareesha), on Keladi *Veerabhadreshwara* god, who immediately confers prosperity and hence is praised by the learned. Here ends the work composed at the Keladi kingdom.

Prof. S.S. Malwad in his article, forming a part of the book *Shivakavi Shadakshari* (collection of articles) holds that the court poets of these kingdom appreciated the poetic compositions of Shadaksharadeva and therefore they must have desired that this poet should be under their royal patronage. But the poet never accepted it. He lived independently and continued his life of a *virakta* (impassioned) and devoted all his remaining life for scholarship, poetic composition and religious activities. Such poets are indeed very rare. He further holds that according to the poet, 'a poet feels satisfied with the mundane pleasures under the royal patronage, but the poet under the patronage of religious and mystic sanctuary liberates himself by gaining divine ecstasy'. Therefore with this kind of conviction the poet Shadaksharadeva did not compose any of his work under the royal patronage and lived independently in a *matha* which stands for the age old tradition of culture and religion.

Dealing with the political conditions during Shadaksharadeva's period, O.N. Lingannayya in his article in *Shivakavi Shadakshari,* writes that there is no doubt about the fact that the poet lived for 80 years and he was honoured by the kings of Keladi, Hadinadu and Mysore. Four kings namely Narasaraya Wodeya, Doddadevaraja Wodeya, Chikkadevaraja Wodeya and Kantheerava Wodeya ruled over the then Mysore State, when this poet lived. But the fact for certainty is that the poet came in contact with Doddadevaraja and Chikkadevaraja Wodeya kings only. The king Doddadevaraja had three wives among whom Amritammanni, the daughter of Bale-arasina of Muguru place, was the first and she was the mother of Chikkadevaraja Wodeya, who had ten wives, one of whom was Devajammanni the queen-in-chief hailed from Yalanduru. Another wife of Chikkadevaraja was named Muddammanni and she also hailed from Yalanduru itself, which was the capital of Hadinadu province. The king Mudduraja was ruling over Hadinadu between A.D. 1654-1667 and he invited this poet to Yalanduru and got a *matha* built for him and made him the pontiff of it, as the poet was the family priest and teacher to Mudduraja's queen. It is indeed worth quoting the very sentence of Shadaksharadeva who wrote at the end of *Shivadhikyaratnavali* – a Sanskrit composition; *'Shree balendu puravaradheeshwara muddubhoopa kulaguru shadakshara swami virachita'* saying that ' he was the family priest of Mudduraja king of Yalanduru capital of Hadinadu province'. So building a *matha* for him is justified. This *matha* is known as *Dhanugurudevaramatha* and in fact the original one is at Dhanuguru itself. Earlier to the establishment of this *Dhanugurudeveramatha* at Yalanduru, there existed one *Veerasimhasanamatha* which had reached its highest glory and thus it was unique indeed. Shadaksharadeva is said to have carried on his religious rituals and practices in a cave at *Shambhulinga* hill, four miles from Yalanduru. This cave, in course of time came to be known as *Shadaksharaguhe* (as noted in *Mysore Gazetteer.* Vol. V. pp. 871-72). Mention may be made that Yalanduru is surrounded by eight hills symbolizing eight quarters is called as *Shree shaila* and that is why the poet eulogises Yalanduru as *'Shreeshailavallabha'* in his Kannada composition *Rajashekhara Vilasam.*

A reference draws our attention to the hypothesis that Shadaksharadeva might have studied for some time at Yalanduru in his childhood along with Chikkadevaraja (Wodeya), Tirumalarya and Vishalaksha Pandita — the two class mates, as a result of which Chikkadevaraja and Shadaksharadeva become contemporaries and both of them had love for knowledge and literature. As mentioned in Devachandra's *Rajavalikathe* (Kannada, History of the Kings), Chikkadevaraja, Tirumalarya, Vishalaksha Pandita and Shadaksharadeva were famous by the names — *Kovida Shikhamani, Vidyavisharada, Sahityabharati,* and *Kavishekhara* respectively. This shows that the poet was honoured by one and all as *Kavishekhara* among the learned of his time. When the coronation ceremony was done to Chikkadevaraja, he was 29 years old and had married two wives. Due to some political intrigue (plot), this Chikkadevaraja was kept under (house imprisonment) surveillance alongwith his family at a village named Hangala of Gundlupet taluka. After the death of his father Doddadevaraja Wodeya, Chikkadevaraja was brought to Shreerangapattanam where he was consecrated. Obviously he did not have any contact with Yalanduru province. But by that time Mysore had grown into fairly a big province perhaps amounting to a state. The people of both these provinces had close ties for several years. For about 80 years, the earlier kings of Hadinadu, before Mudduraja, followed Jainism and later on they were converted to Veerashaivism. And the kings of Mysore State were Veeraṣhaivas since the beginning. During the rule of Chikkadevaraja Wodeya, the royal family of Mysore accepted Shreevaishnavism. When the poet Shadaksharadeva composed his *Rajashekhara Vilasam* (Kannada composition) in A.D. 1655 *Ranadheera Kantheerava* Narasaraja Wodeya was ruling over Mysore. The rule of Doddadevaraja was over and Chikkadevaraja had become the king in A.D. 1673. After four years Shadaksharadeva composed *Basavaraja Vijaya* (Kannada composition) in A.D. 1677. As O.N. Lingannayya holds, 'we may arrive at an understanding that the other poetic compositions of this poet appear to have been completed during the period of king Chikkadevaraja. Therefore, it can be said that the poet wrote all his literary compositions in Mysore when the three religions namely

Jainism, Shreevaishnavism and Veerashaivism had reached their highest glory.

As noted by P. R. Karibasava Shastri in his edition of *Rajashekhara Vilasam* — (*Upodghata* pp 1-2) a story runs interestingly about the poet thus:

Once a processsion was going on at night at Yalanduru in honour of the poetic composition entitled *Leelavati* by the poet Nemichandra. The said composition was placed in a *haudah* on the elephant and a cradle was suspended below the belly of that elephant. When the procession was passing through the *matha* of Shadaksharadeva, on enquiry the poet was informed by his devotees that the composition *Leelavati* is full of *shringara rasa* of the first rate and the cradle is hanging below the belly of the elephant lest the *shringara rasa* may fall down. On hearing this, Shadaksharadeva asked the people of the procession to withhold it and informed them to compare *Leelavati* with his poetic composition in merit. Until and unless it is decided by the learned assembly, the said procession for the time being be suspended. Thereafter within a year he was able to compose his famous *Rajashekhara Vilasam* (Kannada composition) and the learned assembly approved it unanimously as an excellent poetic composition and gave him a certificate with this verse;

> *jihvantarnatadambujasanavadhupadapravalasphuran*
> *manjeeradvaya manjunadavibhava shreegarvasarvankashah*
> *jiyasurbhavatah shadaksharavibho kundaramandavali*
> *mandaradrumamanjari madhujhari madhuryadhuryagirah.*

> The speech of Shadaksharadeva, on whose tongue Goddess Sarasvati is dancing is full of *madhurya* like that of the *kunda, aravinda* and *mandara* etc. and as such is capable of doing away with the arrogance of Laxmi.

Therefore, the procession could have taken place in A.D. 1654 when Yalanduru province was very much influenced by the Jainas. After 17 years of this incident Chikkadevaraja Wodeya became the king of Mysore. By this time many of the jain temples had lost their glory as a result of it many among 300 Jain families of that province,

converted to Veerashaiva religion. This confirms that the Veerashaiva religion was becoming more (and more) popular in that province, due to the presence of Shadaksharadeva.

There is a reference to the fact that there was some difference of opinion between Shadaksharadeva and Chikkadevaraja king. Around A.D. 1685 as mentioned in the *Mysore Gazetteer* (Vol. II. Pt. IV pp 2444-46), Chikkadevaraja Wodeya increased the taxes as a result of which the subjects protested against it strongly and unanimously. There seemed to have been a revolution of severe kind and therefore, the king sought the suggestion of the poet to prevent it. But the poet, instead of suggesting some means to the king, upheld the rightful demands of the subjects and appealed to the king to accept the demands to meet out justice. Due to this suggestion, there appeared a difference of opinion between the king and the poet. As long as the poet endorsed the views of the king, the king appreciated the poet and his views and he had his trust in the age old Veerashaiva religion. When they differed ideologically, the king appeared to have diverted from Veerashaivism to Vaishnavism.

O.N. Lingannayya narrates one more incident in his article in *Shivakavi Shadakshari* that there was a Veerashaiva minister named Shadaksharayya in the ministry of king Chikkadevaraja, who was very sober and very mild and thus non-influential. Having observed this, keeping in view the contemporary political condition conducive to the influence of Vaishnava religion, the poet — Shadaksharadeva composed a Sanskrit work entitled *Kavikarnarasayanam* bringing out the real importance and significance of Veerashaiva religion so as to enable the learned scholars to understand the Veerashaiva religion in its reality. Thus, in course of time he propagated the Veerashaiva religion and impressed upon the society as well as the Royal Court by composing Sanskrit works namely *Shivadhikyaratnavali* and *Bhaktyadhikyaratnavali.*

There is yet another interesting incident, accoording to O.N. Lingannayya, about the poet. Shadaksharadeva composed a great work in Kannada language namely *Shabarashankara Vilasa* at the fag end of his life and he himself used to read it for the public and

explain it to them. By this the Veerashaiva religion became more popular, the people worshiped Shadaksharadeva and gave him spontaneously the titles or encomiums like *'Sarasajanamanita'*, *'Ubhayakavita-Visharad'*, *'Yogijananandana'* and *'Shatsthala-shastradarshananka'*. Thus the society was under the constant influence of Shadaksharadeva. To put it in other words, his influence on the society was perinnial. In all his poetic compositions, one can see the splendour of the Veerashaiva religion and the principles.

Regarding Shadaksharadeva, Siddeshwarashastri-Chitrava a scholar has made the following reference in the book *'Bharatavarsheeya madhyayugeenacharitrakosha'* (Poona, 1937, p. 488 in *Maharashtra Jnanakosha*): "Shadaksharadeva was well-known for he had gained the capacity of composing poetry both in Sanskrit and Kannada at an early age of eleven years. His style is excellent. The lamentation of Tirukolavinachi episode described in his a *champuprabhandha Rajashekhara Vilasam* is as well-known as of the *Ajavilapa* (the lamentation of Aja king) in the *Raghuvamsha* of Kalidasa. The thesis entitled *Rajashekhara Vilasam* deserves to be called a *padya kadambari* — poetic novel. This poet was well placed in Karnataka and he was the chief pontiff at *Balendupura.*"

Similarly, M. Krishnamacharya in his *History of Classical Sanskrit Literature* (p.194) notes about the poet that Shadaksharadeva is the well-known and great poet in Kannada as well as in Sanskrit. He is said to have composed an epic on *Chola* king namely *Kavikarnarasayanam*. It is mentioned that a commentary on the *Kavikarnarasayanam* is written by Vengana — a poet belonging to *Madhuranagara* of the Andhra Pradesh state.

Now the question, as to how many poets of the name 'Shadakshara' existed that have thrown light on the Veerashaiva religion and its principles, needs to be answered. Dr. R. C. Hiremath and Dr. M. S. Sunkapur in their edition of *Rajashekhara Vilasam* (Introduction. p.i) have noted five poets of the name 'Shadakshara'.

1. *Muppina Shadaksharaswami* of Circa 1500 A.D. (?) who wrote only a few poems.

2. *Dodda Shadaksharaswami* of Circa 1650 A.D. who wrote *Vachanas* and poems.
3. *Shadaksharadeva* of Circa 1655 A.D. who wrote *Rajashekhara Vilasam* etc.
4. *Virakta Shadakshari* of Circa 1750 A.D. who wrote *Shivapujashtaka, Shivayogashtaka* etc.
5. *Shadaksharamatya* of Circa 1752 A.D. who wrote *Dharmashiromani* in Sanskrit.

Another scholar B. Shivamurti Shastri in his book *Mahakavi Shadaksharadeva* recognises only four poets of this name.

1. *Muppina Shadaksharaswami* of the 17th century A.D. who was the head pontiff of the *Yaragamballi matha* of Mysore district who wrote *Subodhasara* containing the *Vairagya bodhaka* poems.
2. *Shadakshara* (*mantri*) the minister of the famous Keladi monarch Boodi Basavappa Nayaka, who wrote *Veerashaivadharma Shiromani* in Sanskrit in A.D. 1740.
3. *Shadaksharadeva* of Yalanduru, under reference, the epic poet who lived around A.D. 1655. He is well-known writer in Kannada Literature and he has many Sanskrit works to his credit.
4. *Virakta Shadakshari* who lived around A.D. 1750 and wrote *Shivayogashtaka* and *Shivapujashtaka.*

The third one namely, 'Shadaksharadeva' of Yalanduru is the poet of our study. This Shadaksharadeva has mentioned nothing about his parents in his works, but however, he has not forgotten to mention the lineage of his traditional preceptors, which is the speciality of the Veerashaiva *Guru jangam matha* disciples. Shadaksharadeva belonging to such a tradition, has not failed in his duty in mentioning about his preceptors. He has recorded it in his Kannada work — *Rajashekhara Vilasam* thus:

"shivavakshobhasmarenu prabhavanenisiyum
renukeshakhyeyam talda revana prabhu,
atana suputra rudramuneeshwara, atana vamshadol

puttidan adorvam, sarvashaivagam vedi uddana.
charapungavan, shivayogiya hastakamalodaka
dolemege puttidam annadaneeshan, atana
karakanjade agedan revanasiddha deshikam"

(*R.S.V.* I. 53)

Renukacharya was born from the dust on the chest of Lord Shiva. His disciple was Rudramuneeshwar well versed in various *Nigamas* and *Agamas.* His disciple was Uddana Yogi, who had a disciple Revanasiddha who again had a disciple Chikkaveeradeshika who was the preceptor or *guru* of Shadaksharadeva.

The poet further records as :

dharanee ramanee hridayam,
buruhadavol meredu torpadhanugurol bha.
surakarnikeyene rajipa,
varamathadol paramahamsanene rajisidam

(*R.S.V.* I.62)

Shadaksharadeva's preceptor was shining like a pericarp of a lotus, residing in a *Matha* at Dhanuguru which resembles the lotus like heart of a lady in the form of the earth.

In his Sanskrit work namely *Shivastava Manjari,* the poet mentions in clear terms about his name as Shadaksharee and he is the pontiff of *Dhanuguru matha* and the disciple of Chikkaveeradeshika in this verse.

shreemadhanvapuri mathadhipa
guru shree chikkaveereshwara,
pranchatpani payojabhuh
shivamahalinganga sanganvitah.
patyuh shailabhuvaha pramada
puthatam svargapavargapradam,
stotram sadhu shadakshareeshavilasa
nnama karodbhaktitah.

(*S.M.* 101)

Shadaksharadeva a disciple of Chikkaveereshwara the pontiff of the *math* in Dhanuguru is well-versed in the knowledge

of *Lingangasamarasya*. Such a scholarly person (*i.e.* Shadaksharadeva) composed this hymn in praise of Lord Shiva, who is capable of bestowing *svarga* and *moksha* to the devotees who recite this work.

It is interesting to note that the poet has mentioned in his *Kavikarnarasayanam* about his tradition of preceptors (*guruparampara*).

someshalingah prabhavasshivatma.
shree renukah patu mahagururme. (K.K.R. 1.6)

Let Renuka my revered preceptor who had been the preceptor of the great sage Agastya, who exposed the inner meaning of *Vedanta* (*Upanishads*) and who has sprung from thee *Someshalinga* protect (you all). Yet in another small Sanskrit work, he has mentioned that he belonged to Yalanduru capital and he was the family preceptor of the monarch Muddubhoopa of Hadinadu province.

"shree balendupuravaradheeshvara muddubhoopa
kulaguru Shadaksharaswami virachita"

(*Shivadhikyaratnavali*).

This work (*Shivadhikyaratnavali*) is composed by Shadakshara swami the pontiff and the family preceptor of Muddubhoopa, the king of Yalanduru.

In his Sanskrit work *Kavikarnarasayanam* the poet has written about himself as:

dhanuhpuroddanayatindravamshyah,
shree chikkaveereshvara panijatah.
shadakshareeshakhyataya prasiddhah,
kalavidaste kavita pragalbhah. (K.K.R. 1.54)

Shadaksharadeva is born in the family of the great sage Uddanadeva of the place Dhanuguru, and is a disciple of Shree Chikkaveereshwara, an expert in the composition of poetry and well-versed in the various arts.

There is an inscription at the *Gourishankara* temple at Yalanduru and the authorship of it is ascribed to Shadaksharadeva.

We have already noted that the contemporary scholars have showered over him encominums like *Sarasajana manita, Ubhaya Kavita Visharada* etc. to Shadaksharadeva. About these encomiums the poet has recorded at the end of almost all his poetic compositions. Sometimes these encomiums are written as *Sarasasajjanamanita. Ubhayakavitavichakshana* also. All his compositions convince the reader that the poet is really worthy of all the encomiums bestowed upon him.

Shadaksharadeva was an epic poet both in Kannada and in Sanskrit language. His poetic compositions prove his scholarship. Many great poets thereafter him have acknowledged his scholarship in the beginning of their works. Basavappa Shastri a great poet of Karnataka (in A.D. 1890) records at the outset of his *Damayanti Svayamvara* (Kannada work) as:

> *"kshitigidale mahopakritiyendane kannadadim*
> *nimirchi satkritiyam.*
> *suyashovapuvim negalda sannutaharideva*
> *raghava shadaksharadevaranoldu vandipem."*

(*D.S.* 5)

I acknowledge and extol with great respect, Harihara Raghavanka and Shadaksharadeva who have earned name and fame for having composed excellent poetic compositions.

Basavalinga (Circa 1669 A.D.) another poet writes in the beginning of his work *Kotturu Basaveshwara Purana* (Kannada work) as:

> *"sarasa kavita rama manojnam*
> *shadaksharadevane vandyanum*
> *satkalanidhijnanum"* (*K.B.P.* I)

Praiseworthy is Shadaksharadeva who is the lord of the goddess in the form of poetic art, full of sentiments and an expert in various arts.

Another poet named Mallikarjunappa Rainapur of the 20th century A.D. records in his work *Lingaraja Vijayam Champu Kavya* as:

mugabbangalam peldanam
yelavereyuranmanam nam pogalvem (*L.V.C.*)

I admire Shadaksharadeva of Yalanduru who composed three epics (*Rajashekhara Vilasam, Vrishabhendra Vijaya* and *Shabarashankara Vilasa*).

One more poet namely Muddana remembers Shadaksharadeva in his poetic composition thus:

karnataka kavigalenipa, bhusurottama,
chandra vattu keshavanandi, vasudevachyuta.
shadakshara digambara vilasa kavirudra,
venkatakrishnarabimatavananusarisutusirvenidanu.

(*S.R.* 2).

I am imitating the famous poets in Kannada such as Chandrabhatta, Keshavanandi, Vasudevachyuta Shadakshara, Digambara, Vilasa, Kavirudra, Venkatakrishna, the famous poets of Karnataka.

Yet another poet Sangavibhuvu or Sangama in his work *Kumara Vijaya* (Kannada work) writes thus:

tatta sadruchiya bhanuvinanta gunanu
parvat shreniyumanadaralli nutigonda
shadaksharadevanarchipem. (*K.V.* I. 27)

I worship Shadaksharadeva who is admired for his lustre of merits like that of Lord Sun.

There is no controversy regarding Shadaksharadeva's, religion or community. The historians of Kannada literature have unanimously accepted him to be a *Veerashaiva kavi* or an ideal teacher (*guru*) of the Veerashaiva order, who gave scope for faithful depiction of Veerashaiva tenets. This poet observes the usual formalities of saluting gods like Shiva, Parvati, Ganapati, Shanmukha, Bhringi and Veerabhadra and he extols the great teachers and religious personalities like Basaveshwara, Allamaprabhu, Siddhalingayati, the 63 *puratanas,* Nijagunashivayogi, Jakkanacharya, Kanchi Shankarakavi, Mallanarya, Hareeshwara, Raghavanka, Kondaguli Keshiraja, Palkurike Soma, Kereya Padmarasa, Karibhoja and

Bheemakavi. One point is clear here that all these personalities belonged to Shaiva or Veerashaiva community.

Shadaksharadeva, like other Vaishnava and Veerashaiva poets, has used his favourite *ankita* in his poetic compositions. In fact these *ankitas* (Symbols) will help to understand the place, community, caste, time etc. of the poets. For instance, the following are a few *ankitas* (Symbols) used by the respective poets in their (Kannada) poetic compositions.

Koodalasangama of Basaveshwara
Guheshwara of Allamaprabhudeva
Channamallikarjuna of Akkamahadevi
Pampapuradheeshwara of Hareeshwara
Purandara Vithala of Purundaradasa
Devapuralaxmeeramana of Laxmeesh kavi
Gadugina Veeranarayana of Kumaravyasa
Kagineleyadikeshava of Kanakadasa
Niranjasiddha of Ratnakaravarni
Jagannatha Vithala of Jagannathadasa
Sarvajna of Sarvajnamurti etc, are a few of them.

Simiarly Shadaksharadeva has used his *ankita* — *Shivalinga* in his Kannada compositions.

There is a temple called *Shivalingeshwara* just in front of *Shadakshara matha,* at Dhanuguru, the native place of the poet, even today. This temple must be in a good condition in the early childhood of the poet and he must have been influenced by this God *Shivalingeshwara.* Therefore, the poet must have used *Shivalinga* as his *ankita* in his compositions.

Prof. M. Mariappa Bhatta in his *Brief History of Kannada Literature* states that 'Shadaksharadeva is the only poet who had the ability of being called the *champukavi.* He was not only a great poet but also a religious teacher too, who gave a new and special dimension to *champukavya* by his genius and scholarship. Through his Kannada works — *Rajashekhara Vilasam, Shabarashankara Vilasa* and *Vrishabhendra Vijaya,* he did spread the religion and poetry (P.130).

R.S. Mugali, in his *History of Kannada Literature* holds: "Shadaksharadeva contributed his poetic musings to the new Kannada Literature. Thus the *champu* style regained its splendour. The English poet Keats said that 'Poety comes to man as leaves come to the tree, otherwise better not come at all'. This proverbial saying holds good in Shadaksharadeva's case. Imagination, creativity and grip over the language are the chief characteristics of a great poet and this poet possessed them" (P. 354).

E.P. Rice notes in his *History of Kanarese Literature* as; "It is his earlier work the *Rajashekara Vilasa* on which his fame chiefly rests. It divides with the *Jaimini Bharata* the distinction of being the most highly esteemed poem in the language. It is written in *champu* of the best period" (P. 48).

Shadaksharadeva in most of his compositions observes the usual formalities like obeisance to Gods like Shiva, Parvati, Vighneshwara, Shanmukha, Vrishabha, Veerabhadra, Bhringi, Mahaganas, Ganadevatas etc. and he extols a few earlier poets like Kalidasa, Bana, Bharavi and religious teachers like Basaveshwara, Channabasaveshwara, Allamaprabhu, Siddhalinga yati, Nijaguna Shivayogi, Renuka, Ekarama, Panditaradhya, Marularya, Mayideva, Jakkana, Malhana, Mallanarya, Shankarakavi, Hareeshwar etc. Shadaksharadeva while stating about the lineage of his teachers' tradition, extols with devotion Renukacharya, Rudramuneendra, Uddana Charapungava, Annadaneesha, Revanasiddhadeshika and Chikkaveeradeshika. The last four ones appear to belong to Dhanuguru village. Shadaksharadeva's Sanskrit works like — *Kavikarnarasayanam, Bhaktyadhikyaratnavali, Shivadhikyaratnavali* and *Shivastava Manjari* and the other Kannada compositions show that he was influenced by the poetic compositions of earlier poets like Kalidasa, Bana, Bharavi, Kondaguli Keshiraja, Palkurike Somanatha, Kereya Padmarasa, Raghavanka, Somaraya, Suranga, Gubbi Mallanarya and Bheemakavi.

Shadaksharadeva holds the view that the 'Poetic gift' which is the 'God's gift' should be used for the praise of God Shiva alone and not for praising others:

sudurlabham prapya kavitvaratnam,
tadapyumeshaya samarpaneeyam.
anyarpitam taddhi bhavatyavashyam,
nirartham syaditi me maneesha

(*K.K.R.* I.59)

Having obtained the art of poetry, which is a rare gem one should dedicate it to Lord Shiva, for if it is dedicated to any other person, it becomes fruitless. This is my firm opinion.

Shadaksharadeva has recorded in his Kannada poetic composition *Shabarashankara Vilasa* and *Rajashekhara Vilasam* that he got the ability of writing poetry at an early age of eleven itself.

neredekadasha varshada,
hareyadolabhava prasadabaladim kavita.
taruni Shadaksharadevana,
neravillade variyisirdalaridene vibudhar.

(*S.S.V. V.* 60)

Scholars admire Shadaksharadeva, for a damsel in the form of poetic art chose him as her husband even at the age of eleven years due to Lord Shiva's grace or blessings.

elavareyadolakhila kala,
vilasamam kandu mecchibare kavita ko,
maleya valgerde yittum yati,
tilakam neenenipudilegidachhariyalte.

(*R.S.V.* I.70).

Having seen Shadaksharadeva — an expert in poetic art at an young age itself, the damsel in the form of poetry bestowed herself to him and therefore, he accommodated her in his heart and soul though he was a great celibate himself. Is it not an astonishment?

Through these two verses we come to know that the poetic gift to him came very easily. Pope, an English poet, has stated that the gift of poetic composition was, bestowed to him at an early age of childhood itself. This view holds good in the case of Shadaksharadeva also. Because the art of writing poetry is possible

only through the *samskara* of his previous births. S.G. Kadadevaramath has already noted that *"Rajashekhara Vilasam* was composed while the poet was young. At that early age he was a master of poetic art; he calls himself *'Sukavivrinda stotra patram Shadaksharidevam sarasa prabandhasubhagambhoja prabhavallabham'."* Further about the poet he holds; 'The poet highly proficient as he was both in Kannada and Sanskrit poetry, undertook to compose the well-known and fascinating Sanskrit poem *Kavikarnarasayanam* (I.57). It avoids the high flown nature in expression kept up throughout and met with in the classical works of Magha, Shreeharsha, Bharavi and others' (*Kavikarnarasayanam,* Intro. P. vii).

Dr. R.C. Hiremath and Dr. M.S. Sunkapur in their edition of *Rajashekhara Vilasam* (*Peethika,* P. 47-48) sum up as follows:

'Shadaksharadeva is a well-known poet, possessing mastery over two languages *i.e.,* Sanskrit and Kannada. His style imbibes the various sentiments and feelings. *Lalitya, mardava* and *arthavyaktitva* are the chief characteristics of his style in which there is a synchrony between his vocabulary and the feelings. Shadaksharadeva is known for *utpreksha,* as Kalidasa for his *upama alamkara.* The credit goes to Shadaksharadeva who made the *champu yuga,* flourish again in Karnataka and who by his calibre stood in the line of great poets like Pampa, Ranna, Nagachandra and Harihara. Pampa is the first poet for establishing *champu* tradition and Shadaksharadeva is the last poet who renewed this tradition.

Dr. G. Marulasiddhaiah in the *Introduction* to *Kavikarnarasayanam* (*O.R.I.* Mysore, 1975), edited by Vidvan M.S. Basavarajaiah, held the view as follows:

'Poets come and go. The epithet "Mahakavi" is today claimed by anybody and everybody. But the title *Kavishekhara* obtained by Shadakshari in the 17th century was equal in status to the 'Bhatta' title in Kashmir during the 10th and 11th centuries A.D. The encomium *ubhayabhashakavi chakravarti* conferred on him during the middle of the 17th century is not a managed one, but a thing conferred on him for his well-deserved merit. Innumerable works of

a high order Shadakshari has composed both in Kannada and Sanskrit. *Rajashekhara Vilasam, Shabarashankara Vilasa* are the two famous works in Kannada while the *Kavikarnarasayanam* stands to his credit in Sanskrit. The easiness with which the poet handles the theme and the mastery of the language exhibits his scholarship and erudition (Introd.ii).'

To sum up, Shadaksharadeva is unanimously accepted as a remarkable genius as far as his calibre is concerned. Though he is the last poet of the *champu* tradition, he deserves to be honoured for his merit of writing an epic in a high flown style on par with the style of Kalidasa, Bharavi, Magha and Shreeharsha. It can certainly be said that there can't be a poet like Shadaksharadeva who composed epics not only in Kannada but also in Sanskrit. This is endorsed by Venganasudhee — a court poet at Keladi Channabasavanayaka king, in his commentary *Sahitya Sudhodaya* on *Kavikarnarasayanam* (I.1-2). Shadaksharadeva can be commuted as the great Veerashaiva poet among those that have written *champu* works. He had a blend of scholarship and genius. As T.N. Channappa in *Shivakavi Shadakshari* (P.376) puts: Shadaksharadeva is a born genius and then a poet — thus a *mahakavi* — a great poet, who knew the heart of poetry. His views on poet, poetry, etc., are interesting which deserve to be noted here.

2

Literary Contributions

A. Kannada

The following works have been written by Mahakavi Shadaksharadeva:

(1) *Rajashekhara-Vilasa* : The first epic in Kannada by the poet in *champu* (*Kavya*) style on the king Satyendrachola. The purpose of this composition is to teach the importance of *Panchakshari mantra.* It has 14 *ashvasas.* (Pub. by Dr. R.C. Hiremath, Dr. M.S. Sunkapur, Karnataka University, Dharwad, 1962).

(2) *Vrishabhendra-Vijaya* : The second epic in Kannada consisting of 42 *ashvasas,* originally known as *Basavaraja Vijaya* containing the history of Basaveshwara, his personality, miracles and achievements etc. Stories about *shivabhaktas* and *shivasharanas* form the significant part of this poetic composition, in *purana* style. The description of mystic experiences by the devotees of Lord Shiva expressed at the *Akademi of Mystics* are the integral part of this work. (Pub. by Dr. R.C. Hiremath, Karnataka University, Dharwad, 1968). It is a voluminous work.

(3) *Shabarashankara-Vilas* : The third and the last epic in Kannada, though small yet great in its merit. It deals with the story of Arjuna who comes to the mountains to obtain an unparallel missile — *pashupatastra* as a boon and Lord Shankara appears before him as a *shabara* — hunter who confers happiness and prosperity to Arjuna for his valour and devotion. (Pub. by C.C. Basavanal, *Sahitya Sameeti,* Lingayata Education Association, Dharwad, 1940).

B. Sanskrit

(4) ***Kavikarnarasayanam*** : The first epic in Sanskrit in 12 cantos dealing with the study of the kings of Chola country namely Vikramachola, Sundarachola Manakanjara and the Pandya kings. Hence it is known as *Cholabhoopaleeyam.* The purpose of writing this epic is to depict the greatness of Lord Shiva, *shivabhaktas* and the *shivabhakti* in a *varnaka kavya* where in the importance is given more to the descriptions than the story. The heros belonging to the Pauranic personalities attain the highest *shivaganattva* by their virtues (they attain a place in the class of Beings attending on Lord Shiva) and thus are worshipped among the *63 puratanas* (A group of ancient and aged devotees of Lord Shiva), even today (*K.K.R.* Pub. by *Oriental Research Institute,* Mysore)

(5) ***Shivadhikyaratnavali*** : A devotional poem in 101 verses in Sanskrit in *shardulavikreedita vritta,* depicting the greatness of Lord Shiva. It is a *stotra kavya* (in its pattern)(Pub. by Basavalingaswami, Mysore, 1930)

(6) ***Bhaktyadhikyaratnavali*** : This is a poem in 100 verses establishing the supremacy of Lord Shiva and the greatness of *shivabhakta* on the basis of *shruti, smriti* and *agamas.* The importance of the observances of the *veerashaivas* like the *ashtavaranas, panchachara* and the *shatsthala* etc. have been depicted in this work. Shadaksharadeva — a *bhakti kavi* refutes the concept of *jaganmithya vada* propounded by the Advaita Philosophy. (Pub. by Shri Gurusiddha Swamiji of Ujjain, Mysore. 19th Century A.D.)

(7) ***Shivastava Manjari*** : It is a devotional poem in 101 verses, eulogising the greatness of Lord Shiva. Some scholars have considered this to be a *shataka.* The poet prays God to protect him from the *Panchakleshas* (*Shivastava Manjari.* Ed. by Ptd Shantaveerarya Shastri. Nishanimath of Davanageri, Dharwad, 1990. pp.1-39).

(8) ***Namasshivayashtaka*** : This is a short poem in 10 verses in the form of a *stotra* in praise of Lord Shiva. (*S.M.* pp. 40-41)

(9) ***Shree Madanadi Siddhalingastavana*** : It is also a small poem in 9 verses in *stotra* form in praise of Yedeyuru Siddhalinga Shivayogi (*S.M.* pp. 42-43)

(10) ***Veerabhadradaharana Gadyam*** : This is one of the rare compositions in the form of a *stotra* in Sanskrit on Lord Veerabhadra. It is composed in *vrittas* and yet it is called a prose which is supposed to be free from *chchandas.* This composition is written in praise of Lord Veerabhadra of Keladi kingdom. (*S.M.* pp. 54-73)

(11) ***Indudhara Stotram*** : It is a short poem in 11 devotional verses in *totaka vritta* wherein the poet has eulogised Lord Shiva. (*S.M.* pp. 77-84)

(12) ***Shivamanasa Stotram*** : It is a poem of 11 verses, composed in praise of Lord Shiva. (*S.M.* pp. 77-84)

(13) ***Ishtalingashtaka*** : This is a short poem of 8 verses composed in praise of *ishtalinga* the symbol of Ultimate Reality residing in the individual, which is very important to the *veerashaivas.* (*S.M.* pp. 84-85)

(14) ***Ishtalingastavana*** : It is a devotional poem in 9 verses composed in praise of *ishtalinga* the symbol of Ultimate Reality residing in the individual, which is very important to the *veerashaivas.* (*S.M.* pp. 86-87)

(15) ***Basavashtaka*** : This composition in 8 verses has been written in praise of Basaveshwara of the 12th Century A.D. (*S.M.* pp. 87-88)

(16) ***Tatvatraya Stotram*** : It is a devotional poem in 12 verses in praise of Lord Shiva. Channabasavanna, Siddharameshvara and such other devotees of Lord Shiva (*S.M.* pp. 91-92)

(17) ***Neelambika Stotram*** : It is a short poem in 8 verses composed in praise of Neelambika the wife of Basaveshwara (*S.M.* pp. 44-48)

(18) ***Neelambika Stotram*** : This is another poem in 9 verses in praise of Neelambika. Her devotion to Lord Shiva has been eulogised in this composition. (*S.M.* pp. 89-90).

(19) ***Mangalashtakam*** : This is a poem in 9 verses, in which the poet wishes the holy-places, the holy-rivers, the *pramathaganas* and the *63 puratanas* to bestow fortunes to the devotees of Lord Shiva. (*S.M.* pp. 48-49)

(20) ***Shadaksharamantra Stotram*** : It is yet another poem of devotion in 55 *sholkas* in the form of *utsaha ragale.* (*S.M.* pp. 50-53)

(21) ***Shivastotra Sumangali*** : It is a short poem in 8 verses composed in praise of Lord Hara. (*S.M.* pp. 74-75)

(22) ***Basaveshwara Suprabhat Stavanam*** : A minor work in praise of Basaveshwara about which nothing is known.

(23) ***Veerabhadradandaka*** : It is a composition in prose in praise of Lord Veerabhadra. No more details are available except a reference that it was published by Shri T.H.M. Puttayya Swami of Harapanahalli in 1925 alongwith Kannada translation under the title *Sateeka Veerabhadra Dandaka.* (*Mahakavi Shadaksharadeva* by B. Shivamurti Shastri. Karnataka University, Dharward, 1971. p.9)

A. KANNADA

1. Rajashekhara Vilasam

Shadaksharadeva's first important Kannada work on which his fame as great scholar and poet rests, is *Rajashekhara Vilasam,* which stands as an important landmark in the *champu kavya* style. The poet has used *ragale, tripadi* and varieties of *vrittas* in his poetic composition. Shadaksharadeva composed this epic in the *vastuka* form the style of which was in the *varnaka* form when composed by Gubbi Mallanarya (Circa 16th Century) in his *Bhawa chintaratna* in *shatpadi* style in Kannada. Earlier to him Pille Naranara a Tamil poet had written a story in Tamil on Satyendrachola. The story written in *shatpadi* style by Gubbi Mallanarya has been written in *champu* style by Shadaksharadeva. *Shatpadi* means a verse containing six lines. *Champu* means a

composition consisting of varieties of *vrittas* (verses) and prose passages. Though the story of Satyendrachola is very old, Shadaksharadeva has presented it in a novel style. With a slight modification in the story, the poet has enriched his poetic composition. The main purpose of this work is to teach the importance of *panchakshari mantra* i.e., *Namah Shivaya* which in Sanskrit means — 'Salutation to Lord Shiva'. Since it has five syllables it is known as *panchakshari mantra*. If *Om* is prefixed to this *mantra* it becomes a six syllabled word i.e. *'Om Namah Shivaya'* amounting to *Shadakshara*. Fortunately this is the name of our poet under reference.

The epic *Rajashekhara Vilasam* in 14 *ashvasas* (chapters) deals with the story of Rajashekhara of Dharmavatipura, the capital of Chola country (*desha*), inhabited by the devotees of Lord Shiva known as *shivabhaktas*. Satyendrachola was the king of that country and Amritamati his queen, Rajashekhara the son of king Satyendrachola is the hero of this epic. Patimohi the minister of the king Satyendrachola had a son Mitavachana, who was a good friend of Rajashekhara. Satyendrachola a great devotee of Lord Shiva was shown as a *shivabhakta*. Once he expresses to his minister his desire of worshipping Lord Shiva at Kashi by means of a holy bathing (religious bathing) of a thousand pots of holy water. But Patimohi the minister tells the king: "Your excellency need not go over to Kashi for such a purpose, because (when) Lord Shiva resides in you and your body is as holy as that of Kashi itself." Having said this the minister arranges for an ablution of a thousand golden pots by all the subordinate kings to the king Satyendrachola.

The queen Amritamati was desiring for a son since long. So she used to be engaged in the worship of Lord Shiva and she used to be in His meditation always. Once her religious teacher Chidghanacharya visits and initiates her with *panchakshari mantra* and further advises her to continue that *mantra pathana*. She does accordingly and gives birth to a son who is named as Rajashekhara.

When Rajashekhara attains the age of coronation, the king Satyendrachola arranges the consecration ceremony to Rajashekhara

and then he spends the remaining time of his life in the worship of Lord Shiva. Rajashekhara invades the king Simhalendra of the island of Ceylon, defeats him in the battle, then sees his daughter Sarvamangala, falls in love with her, marries her and returns back to his kingdom. Thereafter the king of Sindhu country sends two excellent horses to Satyendrachola. Rajashekhara desires to have a horse ride alongwith his friend Mitavachana. But Mitavachana, denies this offer, for he is scared of the people's movement in the city. Rajashekhara insists him to accompany him. Unavoidably he accompanies Rajashekhara. They finish their horse riding. While entering back into the city, the gallopping horse of Mitavachana kills under its feet a boy named Shankara of five years old, who is the only son of Tirukolavinachi — a devotee of Lord Shiva. Having seen the death spot of that boy, Mitavachana regrets a lot for that accident. He decides to undergo punishment for the crime he has committed unintentionally, yet holding himself morally responsible for the untoward incident happened.

Tirukolavinachi comes in search for his son Shankara, finds him in blood, laments over his accidental death, carries the dead body to the king to seek justice. Satyendrachola the king of justice, having heard her complaint assures her as:"Mother, don't weep, tell me the suspect, I will punish the guilty'. Tirukolavinachi narrates whatever she had learnt. The king feels sorry for her grief. The king conducts an enquiry and summons the prince and the son of minister. Mitavachana confesses his fault, expresses his willingness to accept the punishment. But Rajashekhara comes forward to plead that he himself is responsible for Shankara's death and not Mitavachana, who at his instance just accompanied him for a horse ride, and hence the punishment be given not to Mitavachana but to himself. But Mitavachana pleads and requests the king to punish him and not Rajashekhara. Both of them argue like this. The people appreciate the truthfulness and courage of the prince who owns the crime. The king of justice decides to punish the prince. Rajashekhara, gets ready for the punishment and he starts worshipping Lord Shiva. The queen Amritamati, the mother of the prince feels sad for the punishment to her son. However, she tolerates it thinking that her husband's

truthfulness would be fruitful. Satyendrachola orders to the minister Patimohi to behead the guilty prince. The minister lands in a dalemma. He can't behead the prince and can't disobey the king's order. To (free) safeguard himself, the minister decides to behead himself. The king of justice realises the inability of the minister and so he orders a servant Sandayi to carry out his order. The subjects and the retinue of the king lament over this incident. Sandayi, reluctantly takes the prince to a garden outside the city. The king, queen and retinue also accompany him, Rajashekhara sits in *padmasana* chanting the *panchakshari mantra.* The servant being persuaded by the prince, reluctantly at last beheads the prince. The head, though separated from the body, chanting of the *panchakshari mantra* is still heard from the mouth of the prince. The silent witnesses felt astonished at this miraculous incident.

After beheading the prince, the servant Sandayi too beheads himself. His head falls near the head of the prince, the *panchakshari mantra* is still heard from his mouth also. Tirukolavinachi feels regreted for two deaths for the death of her son. So she also beheads herself. Felt sad at the incident, the king Satyendrachola, his minister Patimohi and his son Mitavachana, all of them behead themselves. All these heads fall near the head of the prince and the *panchakshari mantra* is being heard from the mouths of all. Having seen this the queen Amritmati gets ready to behead herself. But Lord Shiva and Parvati appear before her and stop her. The gods appreciate all of them for their truthfulness and devotion. Lord Shiva restored all of them to their lives. Thus the tragic end is converted into a happy ending. The importance of *panchakshari mantra* is revealed thereby and all of them lived happily by the grace (blessing) of Lord Shiva. Thus the epic comes to a close.

Most of the *ashvasas* of this epic are used for the description. The first two contain the description of the ocean and the country. The story runs in the third and fourth *ashvasas.* The fifth one deals with the hunting, which becomes the reason for battle with Simhalendra. The sixth, gives an account of the victory of Rajashekhara over Simhalendra. In the next two *ashvasas,* the description of the meeting

of Rajashekhara and Sarvamangala, their love at first sight, and their love marriage, is narrated. The next four *ashvasas* are again used for the description of seasons, Rajashekhara's jungle tour, water sports etc. The element of the story is thin and the descriptions are heavy. Thus Shadaksharadeva is known for his descriptions.

Shadaksharadeva has filled his composition with poetic beauty, humanness and romanticism, which we find in the following instances: Amritamati is hankering after a son, while Tirukolavinachi is lamenting for her dead son. Rajashekhara's love at first sight and the romantic feelings of Sarvamangala towards him, the great personalities who stand for their truthfulness, and devotion to god, the message of the work is to show the greatness of great personalities. This indeed is a guiding light to the future mankind.

2. *Vrishabhendra Vijaya*

This is the biggest work of the poet consisting of 42 *ashvasas* and more than 3500 verses. This is the second Kannada poetic composition. *Vrishabhendra* means *Basavaraja*. The original name of this work is *Basavaraja Vijaya,* but still it is known by the name *Vrishabhendra Vijaya.* As the title of the work itself indicates, the work contains the history of Basaveshwara, his personality, miracles, achievements, etc. Moreover it has the stories of earlier *shivabhaktas* and comtemporary *shivasharanas.* These stories are in fact big enough, but still Basaveshwara is the hero around whom the stories are woven in support of his life and personality. This work is composed in *purana* style in which many stories are inserted. The original subject-matter of this work is found in Palkurike Somanatha's (Circa 1195 A.D.) *Basavapurana* a Telugu work and also in *Basavapurana* of Bheemakavi (Circa 1369 A.D.).

More than 30 *ashvasas* are used for the story narration and episodes here. The first eight ones depict the story of Basaveshwara but in later *ashvasas* it becomes subordinate and the main story again continues in the later *ashvasas* till the end. In a way it can be called a collection of stories, known as *Basavapurana* which can also be called a *kavya.*

truthfulness would be fruitful. Satyendrachola orders to the minister Patimohi to behead the guilty prince. The minister lands in a dalemma. He can't behead the prince and can't disobey the king's order. To (free) safeguard himself, the minister decides to behead himself. The king of justice realises the inability of the minister and so he orders a servant Sandayi to carry out his order. The subjects and the retinue of the king lament over this incident. Sandayi, reluctantly takes the prince to a garden outside the city. The king, queen and retinue also accompany him, Rajashekhara sits in *padmasana* chanting the *panchakshari mantra*. The servant being persuaded by the prince, reluctantly at last beheads the prince. The head, though separated from the body, chanting of the *panchakshari mantra* is still heard from the mouth of the prince. The silent witnesses felt astonished at this miraculous incident.

After beheading the prince, the servant Sandayi too beheads himself. His head falls near the head of the prince, the *panchakshari mantra* is still heard from his mouth also. Tirukolavinachi feels regreted for two deaths for the death of her son. So she also beheads herself. Felt sad at the incident, the king Satyendrachola, his minister Patimohi and his son Mitavachana, all of them behead themselves. All these heads fall near the head of the prince and the *panchakshari mantra* is being heard from the mouths of all. Having seen this the queen Amritmati gets ready to behead herself. But Lord Shiva and Parvati appear before her and stop her. The gods appreciate all of them for their truthfulness and devotion. Lord Shiva restored all of them to their lives. Thus the tragic end is converted into a happy ending. The importance of *panchakshari mantra* is revealed thereby and all of them lived happily by the grace (blessing) of Lord Shiva. Thus the epic comes to a close.

Most of the *ashvasas* of this epic are used for the description. The first two contain the description of the ocean and the country. The story runs in the third and fourth *ashvasas*. The fifth one deals with the hunting, which becomes the reason for battle with Simhalendra. The sixth, gives an account of the victory of Rajashekhara over Simhalendra. In the next two *ashvasas*, the description of the meeting

of Rajashekhara and Sarvamangala, their love at first sight, and their love marriage, is narrated. The next four *ashvasas* are again used for the description of seasons, Rajashekhara's jungle tour, water sports etc. The element of the story is thin and the descriptions are heavy. Thus Shadaksharadeva is known for his descriptions.

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Once Narada comes to the court of Lord Shiva and tells him that the *shivabhakti* (devotion to Shiva) on the mortal world is diminishing and hence Lord Shiva has (is) to do something in this regard. Then Lord Shiva orders Nandeesha (His vehicle) to take birth on the mortal world to increase and purify that *shivabhakti*.

In a place named Bagewadi (full of temples) in Karnataka the beautiful region, full of wealth and food, there lived a pair of *shivabhaktas* namely Madarasa and Madalambika. This Madalambika observes *nandivrata* with the desire of getting a son. As a result of it, *Nandeesha* (ordered by Lord Shiva) later named as Basava takes his birth in the womb of Madalambika. Then there comes Sangameshvara a religious (divine) preceptor or teacher who initiates Basava with *shivamantra* and *shivadeeksha*, Basava accepts god Shiva to be his *guru* or teacher. The mother nourishes him with proper care. When Basava attains the age of *upanayana* (i.e. 8 years) his father decides to arrange for his *upanayana* and tells him about it. But, Basava denies it as has been initiated already by Lord Sangamanatha. He says 'He who has been bestowed with *haradeeksha* needs no *paradeeksha*'. The father wonders to see his devotion towards Lord Shiva, and unavoidably accepts the decision or conviction of Basava.

Basava desires to see Lord Sangamanatha and feels to continue his education at Kappadi Sangama(a place). So he informs his parents accordingly and goes to Sangama alongwith his sister Nagalambika. There he sees god Sangamanatha, lays prostrate to Him, eulogises Him and then prays Him to bestow him *shivabhakti*. Accordingly Lord Sangamanatha preaches him. Basava continues to stay at Kappadi Sangama and continues his education there.

The king Bijjala, who was ruling over Kalyana, had a valourous minister Baladeva who was pure and a *shivabhakta* too. He was the younger brother of Madalambika of Bagewadi. This minister after considering the merits of Basava decides to give him in betrothal his own daughter Gangambika who is virtuous and beautiful. Basava was known for his virtuous merits. Accordingly Baladeva sends the message to Basava to come over to Sangama and to marry Gangambika.

The marriage takes place with all the pump and glory. Elders bless the pair, the friends and relatives wish them a happy married life. Then Basava alongwith his wife stays at the service of Sangamanatha.

After some years Baladeva — the minister passes away. Bijjala the king ponders over the matter as to whom to appoint the next minister. After giving a considerable thought, he decides to appoint Basava — the son-in-law of Baladeva as the minister of Kalyana kingdom. Basava indeed deserved that post. The king deputes a band of court dignitaries to bring Basava as the minister. Accordingly Basava comes to Kalyana with all the royal honour. The king Bijjala welcomes Basava to his court. Then Basava resumes his duties.

Once accidently there falls a divine letter containing a typical (divine) script, in the assembly of king Bijjala when he held his court. The learned scholars of the court fail to read it. Basava reads that script and tells the king that a lot of wealth is buried below the throne of Bijjala king. Accordingly they dug that place, and found a lot of wealth buried under the throne. This wealth amounting to Rs. 88 crores of gold coins, was said to belong to the Chalukya king who ruled earlier to Bijjala. That wealth was added to the treasury of the king Bijjala. Then the king appreciated and honoured Basava as a *mahapurusha* for two reasons: (1) Soon after Basava came over to Kalyana and resumed his office as a minister, the king received such a lot of wealth as a token of Basava 's virtue. (2) Basava could read the typical (divine) script and explained to the king about the buried wealth.

The king honoured him by elevating him to the position of *dandanayaka* (chief of the army) and the Treasurer of his kingdom. Then Basava preached *rajadharma* (The duty of the king) and *shivabhakti* (devotion to Lord Shiva) to king Bijjala in the following words:

'The king should protect his subjects with affection, exhibit his valour on the battle field, treat the noble (good) people with warmth and the learned people with respect. He should punish the

guilty. The king is protected by Lord Shiva and hence the subjects be protected by the king. The king should be faithful to God Shiva, and has to worship Him, and should behave respectfully among the devotees of Lord Shiva (*shivabhaktas*). Taking into consideration the *sadhana* of the *shivabhaktas,* the king should treat them respectfully. They should not be looked down and let down by the king. The king should never be arrogant to them.'

Basaveshwara studied the conditions and the requirements of the kingdom. He evolved new devices for the betterment of administration. Basaveshwara did not discontinue his religious practices i.e. *shivabhakti* or devotion to Lord Shiva. As a result of this religious practice, the news about it was spread all over and a lot of people of that kingdom joined in that work. Thus Basaveshwara's fame started spreading around. Devotees of Lord Shiva from countries like Lala, Konkana, Sindhu, Gurjara, Kerala, Kalinga and so on started coming to Kalyana — the place religiously adorned by Basaveshwara. He treated them cordially. All the devotees entered into the *Akademi of Mystics* or *Shivanubhava Mantapa,* initiated by Basaveshwara. Every *shivabhakta* explained his experiences about *shivabhakti* in that assembly. They started to think independently but never descriminated between community, sect, position, age etc. They used to observe the religious activities conjointly. In course of time the Janata religion come into existence. Importance was given to inner purity, good conduct, and devotion than the study of *shastras* and priestly rituals. The *Akademi* of *Mystics* gradually became the centre of attraction as well as it started growing considerably. Basaveshwara felt very happy to see this kind of development.

Nagalambika, the elder sister of Basaveshwara, after some years gives birth to a child and names him Channabasava who turns to be a devotee of Lord Shiva. He grew a versatile genius. After some time a great saint (Allama) Prabhudeva visits Kalyana whom Basaveshwara serves with devotion and total dedication. But Prabhudeva is not satisfied with those feasts. Basaveshwara surrenders himself to Prabhudeva who then feels satisfied. Prabhudeva admires the great devotion of Basaveshwara with these

words: "Dear Basavesha! I am indeed pleased by your soft (polite) words, intelligence, good conduct, seriousness, truthfulness, piousness (piety), devotion and devout observance." Having said this Prabhudeva narrates an account from a *purana*. Then Basaveshwara, Channabasavesha, Machideva and such other devotees of Lord Shiva assemble in the *Akademi of Mystics* where Prabhudeva advises them the *mystic experience* or *shivanubhava*.

Five *ashvasas* are used for the narration of the above details. In the next two *ashvasas* many stories and episodes are narrated regarding the greatness of Basaveshwara. Next one deals with the great charity of Basaveshwara. At this juncture, a reference is made that a band of crooks, annoyed by the fame of Basaveshwara, level the charges against him stating that Basaveshwara has misused the treasury of king Bijjala. The king Bijjala believed them and summoned Basaveshwara to the court for a trial. Basaveshwara is not afraid of these charges, he proves his honesty and loyalty to the king, he disproves the false charges. He makes his stand clear and states that 'the devotees of Shiva never hanker after others' wealth'. He takes the king immediately to the treasury and shows him the upto date maintained accounts and the balance. Being convinced by the sincerity of Basaveshwara, the king Bijjala regrets for having doubted his honesty and integrity.

There are many sub-stories narrated in the next 14 *ashvasas* (i.e. 9-22). In 23rd *ashvasas* a narration is given to the effect that Basaveshwara had lent his *prana* to a *jangama:*

'Once Basaveshwara was in his trans of *lingayoga,* there comes a *jangama* to meet him. The disciples did not wake Basaveshwara up. The *jangama* returns disappointed. But Basaveshwara had already lent his own *prana* to that *jangama*. After realising the mistake, the disciples brought that *jangama* back to Basaveshwara, who then regains his *prana'*.

Similarly two more such incidents of 'lending his own *prana* (life) to Kinnarayya and Medar Ketayya and regaining back' are narrated in the 24th and 25th *ashvasa*. There is a heart catching story about Dasarayya in the 26th *ashvasa:* 'Dasarayya — a *shivasharana*

who used to treat all equal, used to be very silent. He never disturbed (the minds of) others. Once a group of wicked people beat him inhumanly as a result of which his injured head started bleeding heavily. Even then he did not break his silence. On the contrary he felt sorry for the pain undergone by those people while beating him.

Dasarayya's forebearance and non-violence are described in this story very effectively.

Some other such episodes relevant to the main story have been narrated in the *ashvavas* 27 to 40. In the next two *ashvasas* an incident is depicted about an important role played by Jagadeva in settling the disturbance took place at Kalyana regarding the anti-religious activities:

'Haralayya and Madhuvayya belonging to two different castes were given *shivadeeksha,* who, hence-forth were treated as belonging to one caste or community only i.e. *shivabhaktas.* Therefore the son of Haralayya marries the daughter of Madhuvayya at the permission of Basaveshwara who considered them to belong to the *shivabhakta* community (or of the group of the devotees of Lord Shiva). But the traditionalists who upheld the social order, did not approve this marriage. They took objection to this and found this opportunity to take revenge on Basaveshwara. They complained to the king stating that 'Basaveshwara is spoiling the structure of the social order by introducing intercaste marriages'. The king punishes Haralayya and Madhuvayya severely. The devotees of Lord Shiva (*shivasharanas*) felt sad for the severe punishment. Basaveshwara decided to give up his ministership. His followers developed a kind of vengeance against the king. Jagadeva one among them killed the king who acted against the will of Lord Shiva. All the followers and devotees of Lord Shiva (i.e. *shivasharanas* and *shivabhaktas*) started leaving Kalyana. Basaveshwara went to Kappadi Sangama and merged into God Sangamanatha. Thus the work comes to a close.

The work mirrors the details of the virtues of the *shivabhaktas* and *shivasharanas.* There are beautiful poetic descriptions too. Shadaksharadeva has used a high flown style with various *vrittas.* He

has blended Sanskrit and Kannada words in a pleasant manner giving a new dimension to the earlier subject-matter. It appears that Shadaksharadeva was much impressed by the virtues of Basaveshwara and that is why he picturises the great virtues of Basaveshwara. The poet shows how a mortal man becomes an immortal one. Thus the work bears a torch to the life of mankind.

3. Shabarashankara Vilasa

Shadaksharadeva, composed the *Rajashekhara Vilasa* when he was at the age of 28 years. At the age of 40 he could have written the *Vrishabhendra Vijaya*. When his genius had attained its height of perfection, Shadaksharadeva wrote his last Kannada work — *Shabarashankara Vilasa*. It is a small work but great in its merit.

The source of this work is in the *Mahabharata,* wherein Arjuna obtains an unparalleled misssile — *Pashupatastra* as a boon by his devotion and valour to God Shiva. Kumaravyasa wrote it elaborately in Kannada known as *Kumarvyasa Bharata*. Earlier to it, the Jain poet *Pampa* had written about it in *Vikramarjuna Vijaya* giving importance to Arjuna's victory but not to the greatness of Shiva. The Sanskrit poet *Bharavi* too has written this story in his Sanskrit epic, *Kiratarjuneeyam* upholding the importance of both. Another Kannada poet Virupaksha Pandita narrated this story giving due importance to the amusements of Shiva. But Shadaksharadeva has named this story as *Shabarashankara Vilasa* giving importance only to God Shiva who manifests as a hunter. The word *Shankara* means conferring happiness or prosperity and auspiciousness. Here it means, God Shiva confers happiness to Arjuna for his valour and devotion. Shadaksharadeva has adopted altogether a new type of narration. The narration is in dramatic style. The story is as follows:

Lord Shiva is sitting atop on the *Kanakachola* mountain in *padmasana*. Parvati is by his side and the retinue around them. The *kinnari* pair is singing melodiously and the heavenly nymphs are dancing gracefully in that court. Sons of Shiva, other gods and sages have assembled there.The whole assembly is in gaiety mood in that *asthana* of Lord Shiva. In the meanwhile there comes a group (band)

of sages from *Indrakeela* mountain who are in panicky and whose matted hair locks are loosened. They start eulogising Lord Shiva. Lord Shiva asks them the reason for their disturbance. The sages complain Him that there has come a *kshatriya* to the *Indrakeela* mountain and he has been doing severe penance by which they are disturbed and hence either that *kshatriya* be sent out or a different suitable place be given to them.

Lord Shiva consoles them saying that the *kshatriya* is none other than the famous Arjuna who has come over there, to obtain *pashupatastra* missile, and he would get that boon soon. Therefore, you (the sages) can return to the same *Indrakeela* mountain and continue your penance.

The sages returned and immediately Lord Shiva disguises Himself to a hunter. Parvati also accompanies him as a hunter's wife. The retinue become their followers as hunters. All of them land on the *Indrakeela* mountain. After moving a little the followers find a big pig and chase it. Lord Shiva shoots his arrow. The pig though pierced by the arrow runs ahead and enters into the region where Arjuna is engaged in the penance. Being disturbed by its entrance, Arjuna also throws his arrow which also pierces the pig and makes it fall down and dead. In no time (Shiva) the disguised hunter approaches that place and tells Arjuna: 'I have shot the pig at first, so the prey belongs to me'. Arjuna says : 'Since I have made the pig fall down dead, it belongs to me.' Both of them argue and later on the dispute starts between them. They fight with each other and ultimately Arjuna is defeated. He regrets a lot over his defeat by a hunter. He introspects and says: "Is it that I have failed in my devotion to Lord Shiva? Did I ever fail in my observance of duty? No. I am indeed a great devotee of Lord Shiva, even then how am I defeated! My great fame as the great hero of the world will indeed be rediculed. Indeed it should not have happend!" Arjuna decides to worship again Lord Shiva with greater devotion, by preparing a *linga* out of the sand and starts worshipping Him with wild flowers, circumambulates, salutes, meditates on Him and eulogises Him. Then he gets ready to fight with that hunter again, but to his surprise he

finds the flowers offered to the *linga* are on the head (diadem) of that hunter. Arjuna feels astonished. He again offers few more flowers to that *linga*. But to his surprise again, the flowers offered to are seen on the hunter's head. Then Arjuna realises that the disguised hunter is none other than Lord Shankara Himself. He feels happy and at the same time scared also. His heart-beat increases and feels horripilation. Without his knowledge his tears start rolling. He regrets for fighting with the hunter-Shiva i.e. *Shabara-Shankara*. Immediately he falls at the feet of Lord Shiva and requests Him to pardon him. Lord Shankara lifts Arjuna up, embraces him and appreciates his valour. Then Lord Shiva and Parvati manifest as gods to whom Arjuna again lays prostrate. They bless him and bestow him the great missile *pashupatastra* and *anjanastra* respectively. Thus Arjuna achieves his end. The gods alongwith their retinue return to *Kailasa* mountain. This is the 15th amusement of Lord Shiva known as *Shabara-Shankara-Leela*. Thus the composition comes to an end.

B. SANSKRIT

1. Kavikarnarasayanam

The *Kavikarnarasayanam* (An Enlivener of Poets) is otherwise known as *Cholabhoopaleeyam*. The poet proficient both in Kannada and Sanskrit Poetry, undertook to compose the well-known and fascinating Sanskrit poem — *Kavikarnarasayanam* (*K.K.R*) and he recorded it in these words:

> *so'aham prasadat parameshwarasya,*
> *prabandhamekam rachayami ramyam.*
> *shree cholarajasya gunairudaraih,*
> *prasannageervanagira' dya yuktam.* (K.K.R. I.57)

By the blessings of Lord Shiva today I undertake to compose a charming (fascinting) literary composition in Sanskrit language so as to describe the virtues of Shree Cholabhoopala — the king.

The purpose of writing this epic is to depict the greatness of Lord *Shiva*, *shivabhaktas* and their *shivbhakti*. The story of

Vikramachola. Sundarachola, Manakanjara and Pandya kings is the subject-matter of this literary composition.

The poetry is divided into two divisions: i.e. *vastuka kavya* and *varnaka kavya.* The use of these two kinds of poetry being abundant in Kannada language, Shadaksharadeva has written the earlier first two compositions in Kannada in *vastuka kavya*. Here the importance is given to the real story itself but not to the descriptions. It will be both in prose and poetry known as *champu kavya.* Vadiraja, in his *Yashodhara Charita,* while explaining a line of the verse — *Vastuvarnakavitachaturasraih* about the two types of poetry, has stated as : *yatha vastukathanam vastukam.* And *upamotprekshavarnanankita kavitvam varnakam* meaning that in *vastuka kavya* importance is given to the real story itself and in *varnaka kavya* the importance is given to the poetry(which has as its indivisible parts) full of *upamas, utprekshas* and *varnanas.*

Varnaka kavya, therefore, is a poetic composition wherein the real story becomes secondary and the descriptions become more prominent and hence they become more important. The story of Vikramachola, Sundarachola and Manakanjara (in the *Kavikarnarasayanam*) is a real one, but because of the imaginary incidents and other descriptive episodes, it turns to be a *descriptive poetic composition.* The beautifying aids like those of the metres, figures of speech and rhymes etc., become an indivisible part of the composition. In fact Vikramachola and others are the devotees of Lord Shiva. Both Sundarachola (Pugal Chola) and Manakanjara have been enlisted in the *63 puratanas.* Sundarachola, the hero of this epic belongs to the group of *dheerodatta* type of heroes. He is an ardent follower of his parents and a devotee of his preceptor. Even while waiting for his beloved heroine, or while watching her delightful personality, or even while listening to her *veena vadana* or even while looking at the charming clouds etc., Sundarachola a great devotee, is submitted himself to Lord Shiva in the heart of his hearts and has surrendered his all to Lord Shiva Himself. According to the poet, the chief purpose of composing this epic, bereft of the description of the life of all of them, is to depict the picture of the *shivabhakti, sadachara* and *sujnana* etc. of the great personalities

through the *varnaka kavya* with the propitious universality *sadharanata* (*neeti*) or commonality as its integral part.

Therefore, it is a *varnaka kavya,* as noted above, its subject-matter is real with imaginative incidents and full of descriptions in poetic verses.

This epic consists of 12 cantos with the story of Manakanjara and Sundarachola — the pauranic personalities, who by their virtues like the genuine *shivabhakti* attained the *shivaganattva* (A permanent place in the highest abode of Shiva) and they are worshipped even today among the *63 puratanas* (A group of ancient and aged *shivabhaktas*). A brief content of the epic is as follows:

Cantos 1 and 2 : Choladesha, which adorns the southern region of *Meru* mountain is, a prosperous province wherein the inhabitants are free from diseases and vices as they are virtuous. The region is full of Shiva worshippers as they have given themselves to *shivadhyana, shivakathashravana, shivamahima prashamsa,* and *shivasakshatkara,* etc.

The famous river Kaveri is flowing in that region, where the Nature is very attractive as many gardens are well maintained all around. Trees like plantain and birds like peacocks are living very happy there. So the damsels of that city are always wandering in those gardens and enjoying the beauty.

Canto 3 : The capital city Karipura is full of lofty mansions and is surrounded by a rampart. The heaps of gold in the market, are charming like that of the breasts of a young lady in the form of earth. The palace of the king in that city is built with the *chandrakanta* gems and gold and thus is attractive like a lotus flower in the midst of a lake. King Vikramachola, born in the Solar dynasty is ruling over that Karipura. He is like a honey bee engaged in enjoying the lotus like feet of Lord Shiva all the time. His fame is crossing over the quarters. He resembled a tempest for the clouds, in the form of enemy kings and like the moon increasing delight of good people and was decorated with gems namely 'the words of praise used by good poets'. Even though he was a family holder, he was free from egoism. He was full of generosity and various virtues too.

Kalavati, who was attractive, young, good charactered befitting to her royal family, was the crowned queen of Vikramachola and she was following him in every respect and she was eager to worship the lotus like feet of Lord Shiva also.

The king had a worthy minister namely Gangeya, who was virtuous, famous, modest, commanding respect from the enemy kings. He was a *shivabhakta,* learned in the *shastras,* honest, able, engaged in promoting the fame of the king, truthful, progressive and thus he was like the *aruna* of the Lord Surya.

Canto 4 : Kalavati listens to the story of Markandeya. Being childless she laments very much. She reveals her grief (of being childless), to the king through her maid servants. The king tells her 'I too am eager for prosperity, our *surya vamsha* will prosper only through the worship of Lord Shiva and hence you pray and worship Him.'

Convinced by the words of the king, Kalavati engages herself in the worship of Lord Shiva alongwith her husband. Once that beautiful Kalavati after being cleared off from her menses, took bath on the fourth day, dressed herself in white apparal (cloth), decorated with white pearl necklace, etc. looking like the digit of the moon worshipped Lord Shiva in the evening and thereafter that Kalavati, who is charming like Shachi (Indra's wife) entered into the bed-room of her husband and enjoyed the amorous company of her husband. When she was still on the bed enjoying her sleep Lord Shiva appeared in the form of a *jangama,* assured her of begetting a son soon. Kalavati informed about this to her husband, who explained her about the fulfillment of her cherished desire.

Kalavati became pregnant, in course of time, she gave birth to a son who was named Sundarachola. The king arranged for the worship of Lord Shiva at all the temples and religious places, gave a lot of wealth in charity to his subjects and the learned ones in a special function arranged for that purpose. The king and the queen offered their special worship to Lord Shiva for bestowing on them an excellent son. Sundarachola pleased his parents by his *balaleela* (childhood and playful games).

Gradually Sundarachola, trained in all kinds of royal lores, attained youthful age and therefore the king Vikramachola coronated him as his succesor.

Canto 5 : In *Dravida* country, there lived a famous king Manakanjara of Solar dynasty, who was truthful, lover of truth, learned, valourous and a terror to the enemies, yet a great devotee of Lord Shiva. He was residing in the capital city — Kusumapura. He had a beautiful, graceful, delicate, agreeable and virtuous wife. Enjoying the sensuous pleasures of life with such a worthy wife, Manakanjara got an extra-ordinary daughter bestowed by the blessings of the God. They named her as Somaprabha. When Somaprabha attained the marriageable age, Manakanjara and his wife prayed Lord Shiva to suggest a suitable match for their daughter. Lord Shiva suggested them the name of Sundarachola. During the *shivalinga* festival at Kusumapura in the spring season, Manakanjara sent his messengers to bring Sundarachola to his capital. Sundarachola was pleased to know of the invitation and then started to Kusumapura. Manakanjara the king and the father of the bride extended a royal welcome to him.

In the meanwhile Somaprabha, being tormented by Cupid's arrows, was suffering from Cupid's fever (*madanajvara*) and she swooned away. All her maid servants tried their best to keep her comfortable by making her sleep on the delicate sprouts and play on the swing. They took her to the cool gardens, smeared her body with cold water and fanned her in order to relieve her from the fever. But all the efforts were futile and Somaprabha was still afflicted by the arrows of Cupid (*madana*).

When summoned Sundarachola looked at her pitiable condition, he too was afflicted by the sharp arrows of Cupid (*Kama*).

Canto 6 : The king Manakanjara having welcomed Sundarachola revealed to his wife his intention of getting his daughter Somaprabha married to Sundarachola. The queen agreed to the marriage. In the meanwhile, a friend of Somaprabha came running to the king and narrated the pitiable condition of the princess. Somaprabha who was tormented by the Cupid (*madana badhita*) had swooned away.

Hearing this, the king Manakanjara sent his minister to Vikramachola to inform about the account of the love of Somaprabha and Sundarachola. The minister, accordingly informed the king Vikramachola and sought his permission for the marriage of the afflicted two. The princess and the prince became happy to know about their marriage.

Manakanjara arranged for the auspicious worship to Lord Shiva, decided the date of the marriage, invited the relatives and ordered for the proper arrangements for the wedding.

Canto 7 : When the marriage of Somaprabha and Sundarachola was being celebrated with great pomp, Lord Shiva appeared there in the form of a *jangama* to reveal the greatness of Manakanjara to the world. The *jangama* asked for Somaprabha's curly hairs. Manakanjara immediately cut her tresses by a sword and handed over them to that *jangama* in the gathering itself. Then Lord Shiva disguised in the form of a *jangama,* pleased by the devotion of Manakanjara, revealed His own identity and blessed them all.

Lord Shiva blessed Manakanjara with his eye sight and Somaprabha with her tresses and returned to His abode *Kailasa.* Having seen this Shiva's *leela,* Sundarachola developed greater respect for his father-in-law. Then Sundarachola enjoyed the company of his beautiful wife in a specially decorated room, meant for that purpose. The night was a passing moment for the newly wed couple.

Canto 8 : There is a detailed description of rainy season here. Manakanjara bids farewell to Sundarachola and Somaprabha, who started back to Karipura. The parents of Sundarachola welcomed the pair with pleasure.

Canto 9 : During the spring season, a Ranger entered the court and requested the king to enjoy the beauty of the forest in the spring season. Accordingly, Sundarachola entered into the forest and other gardens along with Somaprabha and enjoyed the beauty of the fresh spring season and amorous pleasures too.

Canto 10 : Sundarachola enjoyed the water sports with his wife and returned to his palace.

Canto 11 : Description of the various activities and discussion of the courtesans are found here. During the moonlight Sundarachola enjoyed the pleasant company of Somaprabha, his wife.

Canto 12 : In the morning Sundarachola took a holy bath, smeared his body with *vibhuti,* wore *rudraksha,* chanting *shivapanchaksharimantra* worshipped his *ishtalinga* (Supreme-Self). Thereafter he entered the court like that of Indra. In the meanwhile his minister reported that all the feudatories except *Pandya* king are paying tributes by presenting gifts to the king. Then in accordance with the king's command the minister went to the court of *Pandya* king and advised him to pay tributes to the King Sundarachola, failing which he would be put to troubles.

But the *Pandya* king was adamant, so he did not care for his words and on the contrary he revealed his intention of waging a war against Sundarachola. The minister Gangeya returned to Karipura and conveyed the message. Hearing this Sundarachola took his shining sword, got up from his throne and decided to vanquish *Pandya* king. Then he sought the blessings from his father Vikramachola and later on having worshipped Lord Shiva, started for the war at a right time. Thus the epic comes to a close.

In addition to the story noted above, the following information is found in other writings about this epic, which is as follows:

There took place a great war between them in which Sundarachola became victorious. Sundarachola had declared that he would give each soldier a golden coin for killing one enemy. Accordingly when all the cut heads of the enemies were collected, Sundarachola noticed, a head besmeared with *vibhuti* (*bhasma*) and the matted hair lock in the heap of those heads. He regreted for the death of that *shivasharana* and hence decided to punish himself. He cut his own head. Lord Shiva was pleased at the devotion of Sundarachola. He appeared there and regranted the lives of all the *shivabhaktas* including Sundarachola and blessed him by extending the position of the *shivaganatva* (A permanent place in the highest abode forming a class of Beings attending on Lord Shiva).

2. *Shivadhikyaratnavali*

This is a composition in Sanskrit containing 101 verses in *shardulavikreedita vritta*. As the title indicates the poet has depicted the greatness of Lord Shiva. It comes under the *stotra* category as it depicts the importance of Lord Shiva.

The aspirant at a stage of performance, has to consider his *ishtadevata* as the Supreme one above all other deities. He will have to necessarily install his wavering mind in the highest and the Supreme abode as it happens to be an excellent and an unfailing one. Thus the importance of a *bhakta* who depends on the highest in the form of his *ishtadevata* is depicted in this work. When the aspirant is in his progressive stages, he (tries to trace) traces his *ishtadevata* everywhere. He realises that the supreme energy is manifested in every form of this universe, when he attains the highest stage through his *sadhana*. He feels happy to understand the unity in diversity. The things that look in varied forms, at the beginning of his *sadhana*, become uniform at the final stage. This is the essence of Veerashaivism that has been depicted in this work.

This composition exhibits that Shadaksharadeva was not only a poet but also a great philosopher. It reminds the dictum: Great poets are great philosophers too. It reveals the poet's vast knowledge of the *Vedas* and *Agamas*. The following verse endorses the view that the poet had great scholarship in the *Shruti, Smriti, Agama* and *Upanishads* as well.

ratrirnaiva divacha naiva
sadasadvantaram noyada
so'styekah shiva eva kevala
iti proktah sa evaksharah
bhooyo' saum saviturvarenya iti
sa prajnapurani tatah
pradurbhutimagaditi sphutataram
mantragamantoktibhihi

It was declared by the sentences of *Vendanta* (*Upanishad*) that there was only one eternal truth (*tattva*) known as Shiva,

when there was neither night nor day, nor even the *sat* and *asat* (existent and non-existent). Then from that truth the most ancient intuition of the great Savita — it is said in clear words, that this world came into existence.

We can have a glance of the *mantra* contained in the *Nasadeeyasukta* of the *Rigveda* which runs as: *nosadaseennasadaseet.* It again reminds of the following statement of the *Shvetashvataropanishat* as: *yada tamastannadiva na ratrih na sannachasachhiva eva kevalah* and also the *mantra, om tatsavithurvarenyam bhargo devasyadheemahi.*

Ultimately this stanza aims at establishing the Veerashaiva philosophy namely Lord Shiva alone was existing even before the existence of either *sat* or *asat.*

The following verse shows that the poet is an independent one who refutes the system of dividing the *puranas* as *satvika, rajasa* and *tamasa* on the basis of *devata bheda :*

vishnadhikyaparam puranamanisham
syatsatvikam rajasam,
brahmadhikyaparam harasya mahima
yenochyate tamasam.
praluhkepi yadatramatsyavachanam
manam tathachedyadi,
syadanyonya samashrayasshivaparam
matsyam yatastamasam.

The *puranas* which deal with the greatness of Vishnu are *satvika;* the *puranas* that describe the greatness of Brahman are *rajasa* and those which justify the magnanimity of Hara are *tamasa.* Some vouch *Matsyapurana* for this; but, if that is the case; it should be noted that there is mutual dependence for *Matsyapurana* since, it is in favour of Shiva is *Tamasa.*

Certain statements in the *puranas* are not only typical but also unconvincing. The *puranas* describing the greatness of Vishnu are considered to be *satvika.* Those *puranas* revealing Brahma's greatness are taken as *rajasa,* whereas the *puranas* extolling Shiva's greatness

are considered by some as *tamas.* Since Shiva's greatness is glorified in almost all the *puranas* and other works of authority, this division of the *puranas* into *satvika, rajasa* and *tamasa* seems to be far away from the truth.

The composition appears to be influenced by the *Shrutisooktamala* (which propounds the *Shivasiddhanta*) by Haradatta Shivacharya.

3. Bhaktyadhikyaratnavali

This is a work of 100 verses. As the title indicates, the poet has established the supremacy of Lord Shiva and the greatness of *shivabhakta* (devotee of Shiva) on the basis of the *Shruti, Smriti* and *Agamas.* The importance (significance) of the observances of the Veerashaivas like the *ashtavaranas* (Eight aids i.e. *guru, linga, jangama, padodaka, prasada, bhasma, rudraksha* and *mantra*) the *panchacharas* (five codes of conduct viz *lingachara, sadachara, shivachara, bhrityachara* and *ganachara*) and the *shatsthala* (The six stages of the Absolute viz. *bhakta, mahesha, prasadi, pranalingi, sharana* and *aikya*) etc. has been depicted in this work. The poet not only proves himself to be a *bhaktikavi* (Poet of devotion) but also a philosopher. He refutes the concept that the world is a *mithya* (unreal) as propounded by the *Advaita* philosophy.

mithyaste' sti nava samastajagatvam
manam yadastyeva chet,
tatsatyam yadi sambhevedabhimata
dvaitasya hanistatha,
mithyachedyadi tannasidhyati
jaganmithyatvametattataha,
satyam Brahmatadanyadetadakhilam
mithyeti vakta jadah

Is there any evidence to prove the falsity of the entire world ? or no evidence at all ? If there is any evidence then that would be real; consequently the well accepted Oneness (singularity of the truth) would be put in loss. If that evidence is false, naturally the world ceases to be false.

Therefore, he who declares Brahman to be real and the rest of the world as false is an ignorant.

Shadaksharadeva, thus asserts that the *Veerashaiva Siddhanta* does not accept the concept of *jaganmithya vada*.

The poet emphatically holds that the *bhakta* should have the six enemies (*arishadvarga*) on the path of progress (in search of truth):

kamah kamajiti pramattakarane
krodhah prasade sada,
lobhasomabhrita shivarchakajane
mohan susheele madah.
matsaryam shivabhaktimarganirate,
yasyapti sadbhistutah,
so'yam nirmala veerashaiva mata
bhagbhakto jagatpoojitah

A devotee who has (done away with *manmatha*) love for Shiva; anger for the intoxicated sense-organs; passion for Self contentness; infatuation towards the worshippers of Lord Shiva; pride at good conduct; and jealousy for them who are not marching on the path of devotion for Shiva, is really praised by the great and thus this follower of pure Veerashaiva religion, is worshipped all over the world.

This verse emphatically explains how even the six enemies such as *kama* are coveted by the devotees of Shiva when they are employed with reference to Shiva etc. To put it in other words; A devotee, should have *kama* (desire) for attaining oneness with Lord Shiva, should have *krodha* (anger) towards the activities of sense organs. should have *lobha* (greed) for Shiva's *prasada,* should have *moha* (temptation) in respect of devotees of Shiva, should have pride with respect to good persons.

Hence such a devotee of Shiva following Veerashaiva religion would be pious and will be respected in the whole world.

Shadaksharadeva is a *bhaktikavi* and hence the *bhaktirasa* flows throughout his work. The purpose of his poetry and his life,

as recorded by him in his *Kavikarnarasayanam* I.59. is to attain liberation by winning the grace of Lord Shiva.

4. *Shivastava Manjari*

As the title indicates, the poet has eulogised the greatness of Lord Shiva and has shown his great devotion to the God in 101 verses. Some scholars have considered this composition to be a *shataka*. All the *shlokas* (couplets) are in *shardulavikreedita vritta*. Shadaksharadeva has extolled Lord Shiva to protect him from the *panchakleshas* (five barriers viz. *avidya, asmita, raga, dvesha* and *abhinivesha*).

The first 63 verses speak of the intense eagerness of the *bhakti* of the poet and his humble submission to Lord Shiva to bestow him salvation. The following verse is an example of that kind:

balye moodhataya hrisheeka vishaye
vyaparato youvane
vardhake shithilakhalangakarane
jadyatirekadapi
patyuste padapujanam puraripo
nanushthitam sarvada.
durdantena mayahita hatadhiyam
shoonyam pashum pahimam.

I could not worship your feet Oh Lord Shiva (*Puraripu*) in my childhood act of ignorance; in my youth, due to the inclination of my sense organs to the sensual objects; in old age (it might be due to severe idleness) due to the disorder of my system of sense organs. As I was out of control to myself, I was brought to void and hence please protect me who am a beast bereft of prudence.

The descriptions of the poet are picturesque and they can be seen in this verse;

mayadustara pankamadhye patitam
kroshantamambaravat
klantam tvamiha khinnamajnamabalam
bhityaturam mamkrisham.

yavanmrityu mrigadiretya na haratyahnaya
tavatprabhoh,
trayasva svamupetya manya sharanam
karunyavaram nidhe.

Oh Lord; the ocean of compassion, come down to me, to protect me who have fallen in the mud in the form of illusion (*maya*) from which it is difficult to escape; me who am crying — *amba, amba* like a calf out of fear; who am ignorant, afflicted, ematiated, diseased and weak. Kindly protect me quickly before the tiger in the form of death ceases my life (befalls me) as there is no one to protect me.

(The lion can kill a weak, terrified and grieved calf sunk into the mud and is crying for protection as *amba, amba, amba*. Similarly I too am terrified, sinking in the mud named *maya*. Oh Lord; before the lion named death befalls me, please uplift me and protect me).

The poet's art of arranging the *alankaras* is in fact very skillful. He uses a *sleshalankara* and requests the God to adorn him at His feet as He has adorned Lord moon on the head. Further he requests Him to bestow the great devotion. The poet exhibits his modesty in revealing his faulty nature unlike that of the Moon. In doing so he employs certain words and phrases which are full of double meanings.

doshavishtaruchih kalamsa sahitah
sachchakravidveshabhri,
nmitraloka niradaro' tijadima
kamanuraktosmyaham.
dhatsye murdhni tameva madrishannamum
doshakaram mam krisham
padabjepi grihana bhushanataya
karmyataste' dhuna

The moon spreads lustre at night (I am addicted to faults); she (the moon) abounds in a stigma (I am full of censures): She is rivelled by the *chakravaka* (I cherish hatred at the company of the good); She avoids the sight of the Sun. (I keep my friends away from my sight or I take no interest

in seeing my friends); She is watery in nature (I am dull by nature); She stimulates passion (*kama*) (I am involved in passion) Oh Lord; you bear at your head the moon who is like me who am the mine of vices; Please take me with mercy at your lotus like feet as anklets.

Since the moon is excelling all others in lustre and so is full of merits, the moon deserves the elevated position on the forehead of Lord Shiva. But since the poet Shadaksharadeva is full of demerits, he begs Lord Shiva to grace him at least at His feet.

Thus, the eagerness of his feelings of *bhakti* is found in this work. The poet has described the various pranks of Lord Gangadhara and Sharabha in verses 64 to 87. It appears that Shadaksharadeva might have been influenced by the *Shivananda Lahari* of Shankaracharya.

The poet recorded that he composed this work so as to enable his readers to attain salvation by chanting these verses in praise of Lord Shiva. (Refer to *Shreemadha* etc.) And at the end, he composed a verse in *harini vritta* with a pun meaning (*sleshartha*) desiring that the said *Shivastavamanjari* in the form of a garland, containing the perfumed flowers, be submitted to at the feet of Lord Shiva:

sarasa mridula satsandarbha sadali parisevita,
gireesha charanambhoje bhaktya mayadya samarpita.
suguna milita shambhoresha suvarna lasadrichi,
jayati jayati spharakara shivastavamanjari.

I feel fortunate in offering the garland of flowers in the form of *Shivastavamanjari* which is full of *makaranda* (nine sentiments.) having *komala* (delicate) composition, enjoyed by the bees (scholars), full of golden lustre (soft sounds).

C. Minor Sanskrit Works

The *Vedas* — the ancient literary creations of the world are the sources to the origin of *stotra* literature. *Richastutau* is the origin of the word *Rigveda,* which is full of the *stotras* of the abstract or

the unmanifested gods of this world like those of Marut, Agni, Indra, Savita, Ushas and so on. The Vedic *rishis* not only realised through their intuition, the unmanifested Cosmic Energy working behind the manifested world, but also they sang it in various ways and praised it in many forms and they desired that the said energy be beneficial to one and all on this earth. In course of time the mankind, unable to understand the significance of that Cosmic Energy took up to understand through the manifested world. The unmanifested being a hard path to tread, it is possible only to a very few to undertake it. But the ways of the manifested world being many and the aim of them is certainly one only. As the steel is attracted to the magnet, the faithful wife (*sadhvi*) is attracted to her husband, the creeper encircles a near by tree and the river runs towards the ocean, similarly the mind is attracted towards God, if desired. That is known as *bhakti*. Many devotional poems in the form of *stotras* full of *bhakti* are abundant in Sanskrit literature and other languages too.

Though the integral part of the *stotras* being the *bhakti*, yet they have to have a robe in the form of a poem composed in various metres and with *alankaras*, like those of *Upama, Rupaka, Shlesha, Vyajokti,* and others. Similarly Shadaksharadeva has composed many *stotras* both in Kannada and Sanskrit. A few of them belong to the period of his early age when he started composing poety. They are as under:

1. Namasshivayashtakam

This is a poem in the form of a *stotra* in praise of Lord Shiva. Every line begins with a *panchakshari mantra,* i.e. *'namah shivaya'*.

namah shivaya nagahara vakshase trishooline,
namah shivaya shailajasya padmasara bhalaye,
namah shivaya vishnujishnu dhatrapujitanghraye,
namah shivaya shankaraya sambhave kapardine.

I bow down to Lord Shiva the auspicious one who has the matted hair — is carrying the trident, wearing a serpent as a garland on the chest. He is the bee in enjoying the

fragrance of the lotus-like face of Parvati; (He is) adorned by Brahma, Vishnu and Indra.

Thus, the poet extolls Lord Shiva with various names. This poem ends with the poet's declaration that *panchakshari* itself is *paravidya,* and as such it should protect as like a loving mother;

bhavogragrahasarvagha vidhvamsana pateeyasee,
panchaksharee paravidya mata sa patu nah sada.

Let the mother in the form of *panchakshari mantra* who is adept in destroying the total sins in the form of a terrible crocodile in this world, protect us.

Some scholars have considered this poem as concised model of the *Ashtottara* and the *Sahasranamavali.*

2. *Shree Madanadi Siddhalingastavanam*

This is also a small poem in the *stotra* form, in praise of Yedeyuru Siddhalinga Shivayogi a great saint. This saint renewed the deteriorating Veerashaiva tradition, established by the great Basaveshwara and others. Therefore Shadaksharadeva expresses his great devotion to the great saint in this stanza:

jagajjala palam janastutyasheelam,
bhavaramyadavam bhritasvanubhavam,
shivanandakosham dineshaprakasham,
mahalingasangam bhaje siddhalingam.

I pay tributes to Siddhalinga who is in the company of Mahalinga (The Supreme Soul): who is bright like the Sun; who is a treasure of the bliss of Lord Shiva; who experienced the intuition; who is the conflagration to the forest in the form of world; whose conduct is praised by people and who controls (protects) the network of this world.

3. *Veerabhadrodaharana gadyam*

There are very rare compositions in the form of *stotras* in Sanskrit language on Lord Veerabhadra, and this work happens to be one of those rare ones. It is interesting to know that though this work

is composed in various *vrittas,* it is called a prose (*gadya*) which indeed is a matter of discussion. The rhetoricians (*kavya shastrajnas*) defined it as : "*Gadya* is to be free from the *Chandas* (prosody)". But here it (*gadya*) is written in the *stotra* form. The following verse reveals that the said composition was written in praise of Lord Veerabhadra of Keladi kingdom.

gadyamhridyam vyadhatta pranava
parimilatpanch varnakhya devah
kshipram bhadrapradaturbudhanuta
keladi veerabhadreshwarasya.

Oh Lord, with his name *panchavarna* has composed the pleasant prose (*gadya*) which has the fragrance of *pranava* (*Omkara*) on Veerabhadra of Keladi who is saluted by scholars and who grants noble things at once.

This shows that the poet had great friendship with the royal family of the Keladi kingdom.

Three *vrittas,* namely *sragdhara, kalika* and *abhasa* are there in all the eighteen stanzas of this composition. *Kalika* and *abhasa vrittas* contain all the seven *vibhaktis* (case terminations). The following verse is a proof of the *prathama vibhakti* (Nominative case) in *kalika vritta:*

apicha surakshana rakshana sheelah
kshapita vipakshaka paksha karalah
satata samannutamunnata phalak
shatadala pannaga pannaga moolah
shrutighana vajinavaji vilolah
shritakaviraja virajita shoolah
parama himadayamodaya leelah
tvarita vishada vishadana khelah.

Moreover, He (Veerabhadra) is in the habit of maintaining the welfare of the gods; He has ruled out the enemies; He is terrible with his arrow; He is with his bliss increasing ceaselessly; He protects the refugees; His feet are like lotuses; He has the garlands of serpents in the mountains; He has the time horses in the form of *Vedas;* He takes

delight in the fresh war; He is sought resort to by the great poets; He is holding a *shula;* He is rising with his superb magnanimity; He rejoices at the rise of prosperity (of the devotees); and He takes pleasure in removing the agitation of Shiva caused by drinking the poison.

The following verse is an example of *abhasa vritta:*

parabalabhangah sthiragunasangah,
sphattka suddhangahsplutadhavalangah,
shrita subhujanga stutashivalingah,
smriti parasangahsthitisuratungah.

Lord Shiva, the destroyer of the army of enemies is endowed with immutable qualities, and has a bright body like the moon and the fine serpent encircled around His neck, is praised in the form of *shivalinga.* He would totally surrender Himself to those who remember Him, is the Supreme among gods.

The following stanza is an example of *sragdhara vritta;*

prodyadvidruti pronnakha mukha
dalita kshipta driptari raksho
vaksho' srakpana matta pratibhatanrahari
kshobhakratpraudhamurtim
raudrodreka pratapa prabaladanubhava
dravakam bhadrakali
sadragambhodhi chandram namati mama
mano bhadradam veerabhadram

My mind bows down to Veerabhadra who bestows the auspicious things to the devotees. He is (like) the moon in the form of Bhadrakali's love. He humbles down the powerful demons with his valour stimulated by terrible heroism, whose terrific form (which) caused agitation even to Narasimha who is fluttering out of intoxication caused by drinking the blood of the audacious enemy — demon, from whose chest it was torn out by the tips of the nails which were shining like the bright flash of lightning.

4. *Indudhara stotram*

It is a poem in eleven devotional verses in *totaka vritta,* wherein the poet has eulogised Lord Shiva. Every verse is characterised by a particular phase: *pranato'smi gunakaram indudharam* in this composition.

satatamara pujita padatalam,
jitataraka tatamanantabalam,
phanirajadharam ganarajayutam,
pranato'smi gunakaramindudharam.

I bow down to Lord Shiva, the father of Kumara, who has been adorned with the moon as his crest jewel, who is a mine of virtues; who is in the company of *ganaraja* (Gajanana); who carries the (best) king of serpent; whose feet are worshipped continuously by the gods and who possesses endless strength.

At the end of the poem, the poet records that he himself composed this poem and also says that he who chants these stanzas, will attain happiness and the highest abode (Absolute Reality).

stutirasya shadaksharinarachita,
nuta shankara sadguna sankalita,
ya imam pathatiha maha sukhavan,
paratah pramathendra padamlabhate.

He who recites here (on this earth) His devotional poem which is a collection of the virtues of Lord Shiva in a novel form, composed by Shadakshari, is the fortunate one and would attain the position of (*Pramathendra*) the chief of the class of Beings attending on Lord Shiva.

5. *Shivamanasa stotra*

This is again a poem of eleven verses in praise of Lord Shiva, wherein Shadaksharadeva has worshipped Him in various forms. Every last line of each verse is characterised by the phrase: '*hridi bhaje*' (I worship Him in my heart), in this poem.

divakara bhavachalpavinjita bhavan
parashivam navashashanka mukutam shivadhava

mavishrama vanmanasagocharamavarya
vibhamara gurum suvishrata,
kari stutamavipsitamavikriyamavikshata
manadamachalam raviprabha,
suvigrahamavakrima yami vraja
samurchita padam hridi bhaje.

I seek in my heart Lord Shiva who is a bolt from the blue to the mountains in the form of Yama (death) the son of Lord Sun; is the conqueror of the birth and death; is adorned with the crescent moon as the crest jewel; is beyond ones own words and mind; is an unavoidable one; is the master to the rich celestial gods; is extolled by the famous poets; is an unasunder (*Avikshatam*) one; is beyond praise; is firm; is possessing the body shinning like that of the Sun. His feet are being worshipped by a host of saints (who are non-crooked) or the sane minded *yogis.*

These are the two devotional poems and as a pontiff, the poet who has spent several years of his life in the worship of Lord Shiva and as a devotee of Him, whose association with religious activities is well-known. Shadaksharadeva has great veneration for Lord Shiva, which he expresses in these two short poems.

6. Ishtalingashtaka

This is a small poem of eight verses in praise of *ishtalinga* (Real-Self of the Individual). *Ishtalinga* is very important to the Veerashaivas. All the eight verses have the following phrase: *ishtalingamaham bhaje* (I worship the Real-Self within myself). The following verse is the first verse of this poem.

saragaurikaladharam sakalagamastuta vaibhavam,
bhoorishailasharasanam bhujagendrakankana bhasuram.
varijasana vandyamadvama prameyamanamayam,
veerashaiva matapriyam paramishtalingamaham bhaje.

I pay tributes to the Supreme Soul or *ishtalinga* who likes the Veerashaiva-religion, who is the only one, pure, unreassureable; who is saluted by Brahman; who is shining

with the bracelets in the form of serpents; who has made the lofty mountains as the bow; whose grandeur is praised by all the *Vedas* and the *Agamas* and who has put on the digit of the moon on his head.

7. Ishtalingastavana

This is yet another devotional poem composed by the poet on the model of the famous *lingashtaka* by Shri Shankaracharya. The poet has said that he praised his *ishtalinga* in nine verses which deserve to be chanted by the devotees. *'Namami pani pankajamishtalingameeshvaram,* forms the last line (*pada*) of each verse:

surasurendramoulijala kilitanghrivarijam,
karal phalalochanam kapala malikadharam,
trishula krittamatta hastidaitya kritti nashanam,
namami panipankajamishtalingameeshvaram.

I bow down to Lord Shiva — the *ishtalinga* seated in my lotus-like hand; who has done away with the skin of the intoxicated elephant-demon by piercing with the (*trishula*) trident; who is carrying at His neck the garland of skulls; who has the terrible (third) eye on His forehead; and whose lotus-like feet are locked with the numerous heads of the demons and gods.

8. Basavashtaka

Shadakshara considers himself to be an obedient servant of Basaveshwara and therefore he has praised Basaveshwara in the form of Lord Sun in this small poem of eight verses, and the last line of each verse run as : *vandeham tvam nirjitapasham basavesham:* The following is a verse from the *Basavashtaka*

gangakantam sangamanaharpita chittam
mangalyangam jangamalingarehem lolam.
kalyana shri sevitamatyadbhuta vrittam,
vande'ham tvam nirjitapasham basavesham

I pay homage to you — Oh Basavesha who have set yourself free from all bounds; who are the Lord of Ganga; who have

diverted your mind towards the Lord (of) Sangama; who is auspicious; who took much delight in the worship of *linga* by the *jangamas;* who with your extraordinary character were served by the splendour of Kalyana.

9. Tatva (traya) stotram

Another devotional poem by the poet in twelve stanzas in which he has extolled Lord Shiva, Channabasavanna, Siddharameshwar and such other devotees of Shiva and also he has written about *ashtavarana* and its importance. The following verse throws light on the form of *jangama:*

leelasveekrita vigrahaya
vilusallingangine santata
svachchanda charanayachchidrasamaye
svantaya nirleepine, nityananda paraya bhaktajanata
sadbodha sandayine
yogeendraya namastu jangama
mahalingaya shuddhatmane

I pay my tributes to the great *linga* in the form of *jangama* who is best among the *yogins;* who has a pure mind; who urges intuition to the devotees; who is ever in His eternal bliss. Who is immutable; who has the soul totally found in the form of knowledge (*chit*); who moves as He likes; who enjoys the bliss of *linga* and *anga* constantly and who takes easily the form He likes.

10. Neelambika stotram

As the title indicates, it is a devotional poem written in praise of Neelambika the wife of Basaveshwara (of 12th cent. A.D.) Neelambika's great devotion to Lord Shiva and her great virtues like obedience to her husband, discipline in religious observances. Yogic practices like *pranayama,* etc., charity and so on, have been depicted in these stanzas. Every last line of the stanzas ends with a sentence:

bhaktya naum vrishadhiraja
ramanim neelambikanvaham

The poet appreciates with devotion the beauty of Neelambika who has plump breasts and a necklace on them, a decorated saffron cloth(saree) on her broad hips, bedecked with various jewellery, beautifully fashioned wife of Basaveshwara in the following verse:

protpeena stana tarahara
minadatkanchi kalapanvitam,
balarkamshu dukulaveshtita
brihadbhasvannitambasthalim,
nana ratna vibhushenamshu
vilasatsaundaryasarakritim
bhaktya nami vrishadhirajaramanim
neelambikamanvaham

In the last couplet, the poet states that a devotee, who chants this poem always, would certainly attain salvation.

11. *Neelambika stotram*

This is yet another composition by Shadaksharadeva on Neelambika. As the title itself indicates, it is a devotional poem again in praise of Neelambika the wife of Basaveshwara. The great devotion of Neelambika to Lord Shiva has been eulogised here. Usually every last line ends with a signature sentence; *vrishadhiraja vallabham namami neeelalochanam.*

In the last verse the poet tells that the devotees who recite this poem would be liberated from the bondage of life:

shadaksharankanirmitam samasta suribhistutam,
kadapi yah pathedudara neelalochanastavam.
bhuvipralabhya bhuribhagyameeshwara prasadata,
ssa cha prayati nishprayasatah sa moksha nirmitah.

He who recites this devotional poem in praise of Neelambika — the blue lotus-eyed one at any time, composed by Shadakshara and appreciated by all the learned, would attain, lot of wealth on this earth and the salvation easily by the grace of god.

As the poet has already stated in the previous *stotras*, here too, the devotee would attain salvation very easily.

12. Mangalashtakam

This is a devotional poem in which the poet wishes, the holy places, the holy rivers, the *pramathaganas* (A class of Beings attending on Shiva) and also the *63 puratanas* to bestow fortunes to the devotees. The poem is as follows:

kannappodbhata nambicherama
pugalcholadaya shreepati
shvetayachyuta sediraj murughah
shree sindhuballalakah
vageesharyama machideva basavadheesho
rulingahvayah
shree bhasvadbasaveshwara prabharatayah
kurvantu te mangalam

Let Kannappa, Udbhata, Nambichera, Chola and others, Shreepati, Shvetayya, Achyuta, Sediraja, Murugha, Shree Sindhu, Ballala, Vageesharyama, Machideva, Basavadheesha, Urulinga, Basaveshwara and others, bring fortune to you.

The phrase *kurvantu te mangalam* forms the last part of each verse in this poem. Shadakshara does not forget to remind the devotees that this poem, when chanted alongwith the name of great Basaveshwara, one would certainly attain salvation in the life.

13. Shadaksharamantra stotram

It is yet another devotional poem, in the form of *utsaha ragale* in a Kannada poetic form, each of the last line ending with a phrase: *om namah shivaya*.

14. Shivastotra sumangali

Another devotional poem in eight verses in praise of Lord Shiva.

smaranadagharti haranati paurusham,
tarunarka koti kirananka vigraham.
harina samarrchita charanambujadvayam,
sharanagatosmi karunakaram haram.

I surrender myself to Lord Shiva, full of compassion, who possesses prowess, who is capable of removing sins and

agonies by mere remembrance, whose body is marked with the rays of crores of suns rising in the morning and whose pair of lotus like feet is worshipped by Lord Vishnu.

At the end, the poet says that this *stotra* is written by Shadakshareesha and he who recites it subserviently to *shivalinga* (Shiva, worshipped in the form of a phallus) — Absolute conscious energy, would attain liberation:

stotram shadakshareeshana bhashitam
yah pathedidam savidheya shivalingasya
bhukti mukti phalam labhet

In addition to the above compositions, Shadaksharadeva is said to have composed two more works namely (1) ***Basaveshwara suprabhata stavanam;*** and (2) ***Veerabhadradandakam*** about which nothing is known yet. But we came across a reference about the later work, that it was published by Shri T. H. M. Puttayyaswami of Harapanahalli in 1925, which is not available to us.

In all Shadaksharadeva has written three epics in Kannada, one epic in Sanskrit and about twenty minor compositions in Sanskrit. Totally he is said to have written twenty four works. ❑

3

Shadaksharadeva's Views on Literary Art

Undoubtedly, classical Sanskrit poetry reached its zenith of excellence in Kalidasa. Of the composers of *mahakavya* succeeding him, Bharavi is perhaps the earliest and certainly the most prominent one. Thus, one may be tempted to make a comparison between the two. But, it would, however, be unwise to expect too much of such a comparison, for both in quality and quantity. Kalidasa far excels Bharavi. The former, as is well-known, has to his credit at least three dramas and four poems of varying size and nature, whereas the latter, has left behind only the *Kiratarjuneeyam.*

However, even without disputing the truth and justification of the above, we should not lose sight of the positive achievements of Bharavi, for underestimation is as undesirable as overestimation.

A traditional verse of criticism which aims pointing out the individual speciality of four major poets in Sanskrit belong to different ages, states that Kalidasa excels in *upama,* Bharavi in *arthagaurava,* Dandin in *padalalitya* and Magha in all the three qualities.

When Shadaksharadeva, with all the above qualities wrote his compositions, his impressionable mind appears to have been dazzled by the greatness of great personalities, splendour of heroism, and marvels of the uncommon or supernatural. He essayed to capture these qualities in his writing and used language that carried the stamp of his Agamic training and erudition. But very soon he might have realised the difference between erudition and the poetic insight. He admitted at the outset of his *Kavikarnarasayanam,* that the Vedic, Upanishadic and Agamic learning and knowledge of several branches

of philosophy alone will not make the equipment of a poet, and the poet has to have sufficient merit earned in his previous births. But still he thought that varied and exuberant delineation of emotion, search for human affection and behaviour, piling of incidents around the most engrossing feelings of love and devotion, romance and adventure, highly polished literary expressions, religious observances, were the ingredients of an art composition. He still lingered on the charming externals, an ingeniously contrived plot and an impressive style of writing. There is a human angle in his epics where he shows maturity and awareness of the deeper function of (literary) art.

The poets of repute, possess the literary art either by their study or by their experience. We find such examples of powerful expressions which speak of their literary art both in Sanskrit and English literature.

Kalidasa has given us a standard of recognising the merit of true poetry on the basis of its quality but not on the basis of its novelty.

puranamityeva na sadhu sarvam,
na chapi sarvam navamityavadyam.
santah pareekshyanyatarad bhajante,
moodhah parapratyayaneya buddhih

(*Malavikagnimitram — prastavana*)

'Every old poem is not good simply because it is old; nor a poem without charm, because it is new; sound critics favour the one or the other, after proper examination; while a blockhead is guided by anothers' judgement'.

Kalidasa has given us one more truth of all the time thus:

natyam bhinnarucherjanasya
bahudhapyekam samaradhanam

(*Malavikagnimitram, I. 4*)

'The dramatic art is the one chief amusement of the people, albeit they have diverse tastes.'

Shakespeare in a sonnet (55) has stated as: *'Not marble, nor the guilded monuments of princes shall out-live this powerful rime'.*

But the poetic compositions written in praise of them remain permanently. Similarly Shadaksharadeva depicted the story of a few kings in a *varnaka kavya* and he has composed many devotional songs eulogising the greatness of Lord Shiva in the form of (many things) Absolute Reality.

It is customary among the Sanskrit poets to express their views on poetry in their poetic compositions and Shadaksharadeva who occupies a significant place in the literary field during the 17th century A.D. has also expressed his views in the beginning of their compositions. Praise of Lord Shiva, the purpose of his composition, good and bad poetry, poetasters and the people praising and criticising, the nature of poetic compositions and its salient features, significance, aim and utility etc. become an indivisible part of his compositions. It can be said that *adikavi* Pampa is the founder poet of this kind of tradition, and poets like Shadaksharadeva have also followed it but with a little different style.

Shadaksharadeva in his *Kavikarnarasayanam*, has devoted some stanzas to observe the usual formalities like obeisance to his deities like Shiva, Parvati, Ganesha, Skanda, Bhringi, Veerabhadra and also to Shri Renuka and other *Shivaganendras*. Further we find in the first canto, special respects to his preceptor Shree Uddanayati, the original pontiff of Dhanuguru math[1] and also Harihara, the veteran master-poet of the Veerashaiva community[2]. Shadaksharadeva condemns the poetasters and compliments great poets as is the usual tendency of most of the Sanskrit poets.

According to Shadaksharadeva the significance of true poetry is altogether different. A true poetry possesses all those good characteristics which a bad poetry lacks in. The good poetry enlightens and delights the poets, the learned and the connoisseurs as well. The touch-stone of true poetry is that the poets should express their happiness over it uninvitedly. That is real poetry which pleases the learned in the assemblies. Under any circumstances the true poetry can (and will) not be available to the common masses, because they have to strive hard to relish its beauty and in doing so, they have to approach the scholars[3].

'The composition of good poetry is desirable, but when there are lots of poems, what for one has to compose poetry?' To this question, Shadaksharadeva answers those cowards who cannot compose any poetry in these words: 'When there are lots of others' children, why then one desires for ones own children?[4]

The purport sense therein is that, the poet feels delighted more than the percipient. The first purpose of the poet is to get his self satisfaction, which is important and cannot be measured also. To establish this Shadaksharadeva has used a *drishtantalankara* in the above explanation.

Most of the writers of poetics have laid down that the things essential to the making of a true poet are three in number; imagination (*pratibha*), culture (*vyutpatti*) and constant practice (*abhyasa*).

Pratibha is that power whereby the poet sees the subjects of his poem as steeped in beauty and presents to his readers in apt language a vivid picture of the beauty he has seen. It is such a power whereby the poet not only calls up in his readers' heart the impressions of faded experiences, but also he presents ever new, wonderful, charming relations of things experienced never before by any ordinary man. A poet is one who can be called a seer, a prophet, who envisages and possesses an additional gift of conveying his views to others through his medium of language.

The harvest of poetic compositions is an endless process and it will stop only then when the creation of Lord Brahman stops. The poetic beauty is perennial like Lord Brahman. It is limitless. It has no beginning and hence has no end. The poetic genius has always its own novelty. Hence it is natural that the poets compose poetic compositions time to time.

It is significant to note here that the poet Shadaksharadeva has shown his inclination only to the Veerashaivas and refers to the galaxy of all other poets by the general reference as the *mahakavis*. This cannot be considered a drawback. It is worth noting here that only a few works in Sanskrit are secular by nature and the composition of Shadaksharadeva is one among them.

The glorification of Manakanjara or Sundarachola and magnifying their unique *shivabhakti* (devotion to Lord Shiva) in the days of the poet is really a good and great deed. Of course values fluctuate day to day and time to time but the time cannot evaluate the real worth of a standard work.

It is evident that Shadaksharadeva had been recognised as an eminent scholar and natural poet all over Karnataka. Like a fish in water and bird in the sky he swings easily the theme and his composition reflects his easiness, perfection and also natural genius. He writes:

suvarnabaddham sphuradartharatnam,
suvrattamaujjvalyagunaprayuktum.
kratam sukavyam shravanochitam tat,
budhendra karnabharanam na kim syat? (*K.K.R.* I.21)

How is this excellent epic not the ear ornament of the renowned scholars which is worth hearing, full of quality of vigour; composed in beautiful metres; rich with brillant meaning and composed with good words like an ear ornament suitable to the ears, with beautiful form; studded with jewels in gold?

madhuryamaudaryamudattareetihi,
aujjvalyamangeekritavrittishobha.
sphuradraso' alankratirasti yasyam,
sa satkratissyattaruneeva ramya (*K.K.R.* I.23)

That is indeed a true poetry which is beautiful, (like a young pretty damsel) full of figures of speech (decorations), brilliant with sentiments; beautiful with well accepted manners (shining with agreeable conduct) and vigour; possessing graceful style (with graceful style), sweetness and effectiveness (full of vigour, sweetness and generosity).

The true poetry consists of the excellent poetic merits like (those of) sweetness, charm (*madhurya*) nobility (*audarya*), exalted styles like *vaidarbhee, kaishikee* and so on, sentiments like *shringara* (love or erotic) etc., figures of speeches like *upama* and others, like a sweet and beautifully fashioned young damsel. Thus

Shadaksharadeva as opposed to this (true poetry) has said the following stanza in support of his view:

> *skhalatpada tyaktarasa vidhatuh,*
> *shlathangaka durdhvanirattadosha.*
> *sadantata tyaktavatee kritissyat,*
> *vriddheva heya khalu dushkaveenam.* (K.K.R. I.132)

The composition of a bad poet deserves to be abandoned because the words being improper, fall down as they lack the sentiments like *shringara* and others due to the faulty word order (Orthography) or the verbs (roots) and the structural disorders and hence fail to provide the suggested sense — the soul of poetry and the message of the work, like an old lady who stumbles always due to her old age; lacks the sexual and other feelings because of her ineffective organs and she fails to provide the desired pleasure — the soul of happiness to male and female, as she has lost her teeth and energy.

A similar thought has been expressed in his Kannada epic also.[5] There can be no evidence to show that there was any kind of vain glory of undesirable degree in this matter. His self compliment is well deserved. Because Venganasudhee (a commentator) who wrote a commentary namely *Sahitya Sudhoday* on *Kavikarnarasayanam,* at the very outset itself, has written the following few words in praise of Shadaksharadeva.

> *nikhilakalakalapavijnanasamadhigatanaipuneesamedhita*
> *bahuvidhamadhurakavitavisharadahsharadasudhakarachandrika*
> *vinirmalachittahchittajaratikrupamratastchanaparihritasamsriti*
> *janitasantapahtapasajanamanyapunyacharitahsakalasudhee*
> *samoohashlaghaneeyasarasasadvachovistaravinyasavilasachaturee*
> *dhureenah ubhayabhashakavitavritavikhyatakeertihko'pimahakavi*
> *shadaksharideva namakalavitkovidahkavishekharah.....*

(This) Shadaksharadeva, is a great poet and a scholar; who is a leading personality among those who are adept in graceful writings of good words, full of sentiments which are worth to be praised in the circle of all scholars; who has led the meritorious life to be appreciated by a good number

of ascetics; who has removed his worries due to (caused by) the rebirth (i.e. *samsara*) by the sprinkling of nectar in the form of compassion of Lord Shiva the enemy of Cupid whose mind is as pure as the moonlight in the autumn; who is well versed in composing various luscious poems by his genius which is gained by his acquaintance with the group of all the lores.

Shadaksharadeva, as accepted by the scholars deserves to be included in the list of poet-sages like Valmeeki. Badarayana, Bhasa and Kalidasa to whom was the calibre of composing the poetry belonging to the *shreyomarga* was possible. Scholars have divided one of the purposes of poetry into two kinds i.e. *shreyomarga* and *preyomarga*. Poetry is an art and its immediate purpose and aim are giving delight and aesthetic pleasure. This was recognised by the Sanskrit critics and rhetoricians from very ancient times. Several other purposes that are served by poetry are enumerated by the works on poetics. Some of them are the benefits derived by the poet himself, while others are reaped by the readers. They are (1) delight, solace (2) instruction in knowledge of religion, morality and philosophy; (3) proficiency in the arts and ways of the world. Poetry brings fame and wealth to the poet also. Mammata in his *Kavyaprakasha* has mentioned six purposes of poetry (1) fame (2) wealth (3) knowledge of the ways of the world, (4) cessation of the inauspicious, (5) immediate bliss *par excellence* or highest delight, and (6) good instruction. According to him the poetry leads the poet or the aesthete as the case may be, to fame as in the case of Kalidasa (and others); wealth as of Bana and Shreeharsha; thorough knowledge of the etiquettes belonging to kings; destruction of mishaps (ills) as of Mayura; the invariable immediate bliss, the crown of all purposes, arising from the relishing of sentiments — wherein all other objects of cognition wither away; and advice that one should behave like Rama and others, after creating the taste for poetry in the manner of the beloved.[6] Therefore delight of high spiritual order is the chief end of poetry.

The *preyomarga* is adopted for the sake of fame and wealth, and the second type *shreyomarga* is for the knowledge of the ways

of the world and cessation of the inauspicious, Shadaksharadeva indeed submitted himself to the second type of poetic composition.

The genius of composing poetry in two languages i.e. Kannada and Sanskrit is the speciality of Shadaksharadeva. *Adikavi* Pampa, the premiere poet in Kannada literature happens to be the doyen of *champu yuga*. When it was deteriorated in course of time, Shadaksharadeva renewed that tradition of *champu* literature and was recognised by the scholars as the *champu navayuga pravartaka*.

According to Shadaksharadeva, his talent, genius and mastery in Kannada and Sanskrit are the results of his pious deeds in his previous births. Rightly has the poet concluded it as anti-natal predisposition or *vasana* which he calls :

anekajanmarjita purnapunyat,
kavitvachintamanireva labdhah,
svartham parartham paralolasiddhim,
keertim pramodam cha kavestanoti. (*K.K.R.* I.31)

The *chintamani* jewel in the form of poetic genius gained by the entire merit earned in many previous births, extends the delight, fame and divine abode not only to the self object of a poet but also to the others' objects as well.

The poet having had this talent has no mind to use it for mundane purposes and this well begotten gift he wants to surrender and submit it to Lord Shiva, the only *sammum bonum* of a real *yateeshvara* of his eminent order.[7] His dedication of this type, being very rare and the honesty and humility as a great scholar is really setting an example to others, which, however, cannot be expected of all people at all times.

Shadaksharadeva, like Panditaraja Jagannatha swears not to take recourse to plagiarism.[8]

paroditarthan apahritya chauryat,
karoti kavyam kukavih sa nindyah,
bhavetsabhayam parivarjanneyah,
tato mahadbhih kavibhih pararthah. (*K.K.R.* I.30)

Nourishing theft (in his mind) if a poet, stealing the subject of others, composes a poem, he is indeed a bad poet; and deserves censure. That man of stealing nature may be given up in the assembly by the good poets.

Full of material, mastery, imagination and inspiration of course he (poet) need not draw inspiration from anyone else. But, any seasoned reader passing through the pages will, at times, think of all eminent Sanskrit poets whose style and calibre seem to be similar to this work. No doubt our author is not confining himself to any doctrine of a *mahakavya,* envisaged by Bharata or Dandin. But, he is in the rut of a Sanskrit *mahakavya.* His style, metre, figures and above all sentiments and *bhavas* are well depicted to impress the reader of his *bhaktirasa.* Here and there, the conventional display of all the other *rasas* including *shringara,* speaks of his learning and yearning of Sanskrit scholarship. The usual methodology of a *mahakavya* is faithfully observed in elaborate *varnanas* which are appreciated more by pedants than by a passing critic. At times, the reader may feel the *champu* style in this *kavya* all because of its toughness. The mellifluity and the spontaneity of masters like Kalidasa are not copiously available and one is tempted to think of Magha or Naishadha.

Incidentally, one would see Shadaksharadeva an ideal *guru* of the Veerashaiva order giving scope for faithful description of the Veerashaiva tenets. The *ashtavaranas, panchacharas* and above all the concepts of *shatsthala* would tend to proclaim Veerashaivism as a means to The End, and not as a religion for or against any existing Hindu communities. Shadaksharadeva makes a reference to Shree Renuka and Shree Siddhalingeshvara, as well as Shree Basaveshwara the real founder of the Veerashaiva discipline in his works. It may not be argued by some extremists that Shadaksharadeva subscribes only to the clannish and not to the *vachanashastra* way of life. It is not a point to be observed or argued here. Each has the liberty of interpreting things in his own way. In sum, this *Cholabhoopaleeyam,* significantly called *Kavikarnarasayanam* is a praiseworthy piece of literature from a Veerashaiva poet. Critics have complimented the dignity of this work as *Gajagamana* and conferred on him the title *Kavishekhara.*

The poet while eulogising Vikramachola, writes :

janaka eva nripati prajavane,
sumanureva shivadharmasangrahe,
vijaya eva nimishahitokshaye,
bhuvi bhudhairiti sa eva bhagyate. (K.K.R. III. 59)

Here, the foot *sumanureva shivadharmasangrahe* can be interpreted as it is done by the commentator that Manu has contributed a *shivadharmasangraha*. It may mean that there was a *shivadharma shastra* codified by Manu. Was Shadaksharadeva in possession of a work like this? If he were not aware of such a work, what exactly is the implication to this, is a matter of anxiety. Was such a work extant or was this only a heresay in the times of author is a matter of further anxiety. May be, such a work confined to the oblivion by the interested people or the disinterested Veerashaivas.

In all, Shadaksharadeva wrote in praise of good poetry, the denunciation of bad poets, the needful discussion of the erudite, the qualities essential in a good poem, the aim of poetry, the rebutting of the current verse among the scholars (1.38), the extraordinary qualities of poetry, the dedication of poetry solely to Lord Shiva, his lineage, his previous works, his composition of a new poem about the Chola king etc.

The *Kavikarnarasayanam* (An Enlivener of poets) is in short a genuine poetry from a fertile pen known for is *bhavabhinivesha.* Critics may find *navanavonmesha* even in this traditional or conventional composition. There is scholarship, pedantry and also erudition coupled with seasoned imagination. There is *kavyamahima* but some may not find the extraordinary *kavyamahamantramurcha.* *Shivaparamya* may be regarded as religious as it is in the case of *yadavabhyudaya* etc. The poet's mastery over Sanskrit and poesy is extraordinary. A good attractive piece of art is carved dexterously by Shadaksharadeva and the sincere prayer and poetry offered by a pious soul will really reach the divine feet of Lord Shiva. This work is one of the proud contributions of Karnataka to Sanskrit muse. The

kavyaneeti of Anandavardhana of the 9th century A.D. is adopted here and the *rasa, guna, reeti, dhvani* and *alankaras* have their due places in the work. Description and scholarship are essential whereas *kavyaneetis* and *reetis* are incidental.

4

Shadaksharadeva as a Poet

A cursory glance at *Kavikarnarasayanam* of Shadaksharadeva is enough to convince any one of the fact that in him we find a perfect conglomeration of a poet and philosopher both of a very high order. This is as it should be, for, it is an indisputable fact that every poet is a philosopher at heart, and every philosopher a poet. This exhilarating fact has been recognised in India from time immemorial, and is why we find in Sanskrit, the familiar term *kavi* ordinarily to mean a poet, stands always for a poet and a wise man in the technical sense of the term. As for instance the meaning of *kavi* as given in the famous *Amarushataka* of the celebrated lexicographist Amaru, wherein all the synonyms *vidvan, sudheeh, maṇeeshi, prajnah* and *pandita* stand for a wise man. Similarly according to the *Nighantu,* the oldest linguistic literature of India, *kavi medhavi iti* (III.15) means 'A *kavi* is a wise man'. Therefore, the traditional description of a *kavi* fits Shadaksharadeva most enchantingly.

Shadaksharadeva himself has said the following few words about his compositions:

> "I, with my famous name Shadakshareesha, the disciple of Uddanayati and Shree Chikkaveereshvara — an expert in Shaivagamas, of Dhanuguru[9] was blessed with the calibre of composing poetry both in Sanskrit and Kannada[10] by the grace of Lord Shiva[11] have already composed two works in *vastuka* or *champu* form namely, *Vrishabhendra Vijaya* and *Rajashekhara Vilasam* in Kannada appreciated by the learned ones, and that I am now composing a charming poetry in Sanskrit[12] in *varnaka* form namely, *Cholabhoopaleeyam* or

> *Kavikarnarasayanam* (An Enlivener of poets) as I have been very much impressed by the virtues of Shree Chola King. With great modesty I request the devotees of Shiva to forgive my mistakes committed innocently while composing the poem. I also introspect myself as to how much capable am I to describe the greatness of Lord Shiva and His devotees. But still I exhibited my great modesty in depicting it in my work as much as possible to me by devotion.[13]

We are reminded of his other two statements which he has already made i.e. *vidvatsahayascha kaveh prabhavah* — The poet of excellence should have the support of the learned ones,[14] and *maneeshina yanmahata cha kavyam angeekritam* — The poetry when commands appreciation from the learned ones, becomes fruitful.[15] Through these statements the poet seeks the admiration for his poetic talent and also he expresses his cherished desire that it would be fruitful if his poetic talent is accepted by the learned.

The *Kavikarnarasayanam* is undoubtedly a poetic composition and *alankaras* form an indivisible part of the said work which of a few can be taken note of here for our reference.

Shadaksharadeva writes that 'The poet engages himself in composing poetry and the readers of it will gain the benefit', in a stanza through *drishtantalankara:*

> The poets recite (their) poetry with *gunas* and *alankaras* and the connoisseurs who know the excellence of poetry like *shringararasa* and other *rasas,* experience the beauty of it as the gods carry abundantly bloomed *mandara* flowers on their heads.[16]

The poet makes distinction between a *sahridaya* — a good hearted scholar and a wicked one through *roopakalankara:*

> The flamingo in the form of a scholar, warbles melodiously, out of happiness after drinking the milk in the form of the essence of true poetry, whereas the frog in the form a wicked man growls after drinking the dirty water (of the

> dirty pond) in the form of bad poetry, in the presence of the flamingo itself.[17]

The scholars appreciate good poetry and feel delighted, but the wicked people appreciate bad poetry for they can never realise the greatness of good poetry and its excellences. The poet has compared the scholar to the flamingo and the wicked (fool) to the frog in the above stanza verse.

The same kind of thought is continued in the next stanza also wherein the poet indirectly despises the bad tradition of the wicked who hates good hearted poets. It is again in *roopakalankara:*

> The fresh moonlight full of luster, coming out from the moon in the form of a poet, delights the group of *chakora* birds and at the same time it will contract the lotus face of the wicked also.[18]

Of course many great poets have written many poetic compositions to serve our purpose. But still the poet speaks of the importance of new poetic compositions in addition to the existing ones through *drishtantalankara:*

Great poets have written great poetic compositions, but even then the pious (good hearted) people have no hatred for new compositions. There are lot of flowers in the garden and the bees have already relished (sucked) the taste of them, and even then they will not give up the enjoyment of sucking the honey of the flowers. Thus they (pious people) honour the composition of new poetry and enjoy their nectar-like-taste with pleasure.

There is a proverbial saying that those who do not possess the knowledge of the *shastras,* intend to become poets; those that lack the poetic gift (to compose poetry) engage themselves in explaining the *puranas;* those that lack that knowledge (explaining the *puranas*) also would take up to agriculture (undertakings) work and lastly those who cannot take up agriculture too, would lend themselves to Harikatha lectures:

> *shastrarthaheenah kavayobhavanti,*
> *kavitvaheenashcha puranabhattah,*

puranaheenah krishimashrayanti,
krishimvina bhagavatra bhavanti

Shadaksharadeva refutes the above cited proverbial statement in these words: 'Those who lack the knowledge of the *shastras* would take up the poetic composition', cannot be accepted, because a normal *shastri* (a teacher of sacred sciences) can (would) not attain the genius of composing poetry. In fact the poetic gift will be gained by one who has *samskara* — Cultivation in many of his previous births. However, well one may be educated but without the Cultivation he cannot become a poet. Therefore the statement made above deserves to be reversed or inverted as: *Kavitvaheenashcha bhavanti shastrinah* so that the *shastri* (who cannot compose poetry and delight the percipients) can retain his prestige by lecturing to the public about the *shastras.*[19]

The poet has used the *kavyalinga alankara* here.

Shadaksharadeva, through *drishtantalankara* propounds his argument that 'poetry cannot be written for the sake of wicked, for they are wicked all the times by all means, and they (we) have nothing to do with us (them) after all the poetry commands value when appreciated by the learned:

When the great scholars accept and appreciate the poetry that is the end of it, and the wicked cannot do any harm to it, like the lotuses made to bloom by the sun, cannot be made to (contract) fade away by the moon.

Shadaksharadeva is not a poet who writes poetry in praise of mortal men. He never have had the necessity of writing poetry eulogising the ruling kings for his livelihood also. His works are written with a specific purpose of extolling the greatness of Lord Shiva and the *shivasharanas.* He holds his view strongly 'on whom the poetry be written' as follows:

> The poetic composition may be of a lowest kind, yet, it is to be submitted to the feet of Lord Shiva so that it gains appreciation of one and all. The scholars will carry it on their heads. The garland of odourless flowers of the sun-plant when submitted to Lord Shiva. Shiva's feet, will be accepted by one and all as in the form of blessings.[20]

The poet has compared the lowest kind of poetry to the garland of sun-flower. Hence there is *upamalankara* here.

Shadaksharadeva questions the significance of the lotus as to why it is praised by all the poets? After all what is that the lotus is praised for? Is it that because Goddess Lakshmi resides in it, and that is why it has been praised and admired by all? It reminds another proverb: *sarvegunah kanchanamashrayanti,* and all the loopholes will be closed. The explanation of the poet through *arthantaranyasalankara,* shows his great experience in life:

> The lotus resides always in the water as it has been born in (muddy water) it and in addition to this it has developed rivalry with the moon and it has its association with the bees (drunkards). Yet the lotus has all the significance because Goddess Lakshmi resides in it. Indeed in this world, a wealthy one possessing of Goddess Lakshmi will be honoured and admired even though he is despised by all for his wickedness or corruptness.[21]

The poet's description of the Meru mountain is very attractive. This reminds one of the narration of the *Himalaya* mountain described by Kalidasa in his *Kumarasambhavam:*

> The meru mountain is an opened umbrella, to which the sky itself is the cloth cover (of the umbrella), the stars are the decorated pearls (of the umbrella), the quarters are the sprout-like-edges around the umbrella, the rays of Lord-Sun that move around the slopes of the Meru mountain are the spokes-like-bars and the Meru mountain itself is the golden-axis.[22]

An admixture of the *alankaras* used here is really delightful. The mountain Meru, as the golden-axis, the stars as the pearls, the sky as the cloth cover, etc. are brought under *utprekshalankara* and *roopakalankara*. The combination of these two is worth noting.

Shadaksharadeva, therefore, is known for the use of such *utprekshalankaras*, just as Kalidasa is known for his *upama*.

i.e. *upama kalidasasya* and
upreksha shadaksharasya.

In another stanza the poet portrays the figure of the intention of the ladies who act as the watch-dogs at a paddy field, in the following words:

> When we are tormented by the separation of love from our (lovers) husbands, the herd of parrots, by their sounds, intoxicate us more, and thereby, our enemy the Cupid will be helped by these parrots. Thinking so these ladies drive them away, so as to avoid the crowd of the birds.[23]

It is understood that the birds like parrots and cuckoos by their melodies, intensify the passion of the ladies in separation. The poet has used the *hetutprekshalankara* here.

In another verse the poet explains through *utprekshalankara,* as to how the Goddess of wealth in the form of Earth thinks:

> The Goddess of wealth in the form of Earth as a mother, appears to have collected sugar-canes on this field, thinking that *manmatha* her son needs many more sugar-cane sticks in addition to the existing sugar-cane-bow, to win the three worlds.[24]

The sugar-cane compared to the bow of *manmatha,* is a poetic fancy of the poet.

Another verse gives a graphic picture of a young maiden who is serving cold water to a young and thirsty traveller. The young man is drinking water again and again to extinguish his inner fire in the form of passion, lest she be burnt by his inner fire in the form of passion. The idea is unique in itself and picturesque also, as the poet has again used the *utprekshalankara* here:

> 'A young thirsty traveller is drinking cold water again and again at a water-serving centre because the young maiden who is serving him water with a pot has entered into his heart through his eyes looking at her breasts. He drinks so as to extinguish his inner fire in the form of passion to protect her from that fire which he considers may burn her severely.[25]

In the next stanza, the poet describes an appeal of a thirsty traveller to the maiden who serves him water, through the expressed sense thus:

> You have removed my exertion caused by my travelling in the hot sun, by giving me water. But now I am suffering from intolerable distress caused by the Cupid, and that is to be removed by you by your beautiful words from your moon like face.[26]

The suggested sense is that 'I have fallen in love with you and so you have to please me by talking sweetly'.

The word *chandramrita* suggests this sense and such expressions enhance the beauty of the poetic compositions. This is an example of *atishayokti alankara.*

A maiden serving water to the traveller answers him through a *gudhottaralankara* as:

> 'Oh traveller; you have drunk sufficient water, but still your thirst in the form of inner fire is not quenched (extinguished). So you can get it satisfied when (if) you go over to the grove of *Tamala* trees, while the peacocks sleep there in at night'.

The answer through the suggested sense here is that 'When the traveller desires to know the *sanketa sthana* (as to where and when to meet) through gestures, she suggests him that they can meet at night at the *Tamala* grove, when all are sleeping at night.[27]

Shadaksharadeva, though a celibate, is yet a tasteful *rasika* and his tasteful nature is revealed here.

The use of *shabdalankara* by the poet is indeed very attractive in the following stanza :

> *punnagapoogakritamalatamalatala,*
> *hintalapatalarasalapalashavrikshah,*
> *champeyachandanakapitthakadambabilva,*
> *jumbeerakesarashireeshakuja virejuh.* [*K.K.R.* II.44]

The range of trees, like those of *bakula,* bettlenut, *cassia fistula, tamala,* palmyra, palm, *patala,* mango, *palasha,* Michelia

champaka, sandal wood, wood apple, *kadamba,* aegle-mermelos, lemon, *nagakeṣara, shireesha* and so on were looking beautiful.

The following is an example of *shleshartha* in *arthantaranyasa alankara* through which he convinces the readers about his rich experience of the life.

'The Jasmine creeper, though it had encircled (embraced) the mango tree, was attracted to the bees sucking the honey of the flowers. The mango tree, though knowing the deceitful nature (crookedness) of the jasmine creeper did not give up its (embrace) relation with the fickle minded creeper. Perhaps, the low born will never have honesty'.

The other meaning as suggested by the poet is as follows:

> 'The queen Malleevadhu, though she had embraced the king Makandaraja, fell in love with the drunkard, Makandaraja, though he knew her dishonesty, did not turn away from her embrace. Perhaps, the low born will have no honesty.[28]

The poet has already stated, that the language of the *Kavikarnarasayanam* is simple with pun meaning, majestic, and charming yet full of sentiments. We are reminded again of his statement: *Prasannageervanagira*[29] and the following substantiate it.

The simplicity of his language is seen in the stanza wherein he describes the childhood of Sundarachola in the IV Canto:

> The prince, who is initiated by the preceptor properly trained in the Shaiva doctrine, would cross over the ocean of Agamic lores and Shastraic knowledge, and when he engages himself in the worship of (his) preceptors, Jangamas and Lord Shiva, would enjoy the tenets of Shaiva religion in other words he would enjoy the company of Lord Shiva i.e. salvation.[30]

Vikramachola pacifies Kalavati, when she was in distress for she was childless and hankering after it.

> Oh proud one; give up your grief, submit yourself to the feet of Lord Shiva, give away in charity, in various kinds as per the direction of *shastras* and by doing so you would achieve

very soon your cherished desire.[31] Thus, the king freed her from her grief.

When the Pandya king refuses to pay tributes to the king, the minister Gangeya appeals to him in these words:

> 'My master is an abode of the established valour, a devotee of Lord Shiva, an expert in lores, proficient in royal (political) policy, powerful, unimaginably great, a fire to the hiding place of enemies in the form of conflagration'.[32]
>
> The Chola king is (like) a flood in protecting his subjects: surrounded by an assembly of all (subordinate) kings; a saviour of the distressed refugees and an unconquerable one by the enemies in the battle field.[33]

The Pandya king's arrogant answer to the minister Gangeya is as follows:

> You the wanton one, enough of the praise of your king at my kingdom, hold your tongue, otherwise you will be punished for your words. Or it is indeed natural too you need not be taught about this.[34]
>
> And if your master bears animosity against his enemies, he may be made to know that I too (am of the same opinion) bear animosity against my enemies (we are equally aware of being against to our own enemies). If he is so prepared for the war, immediately he will realise the skillfulness of my hands in the battle field.[35]
>
> Even if your master extends his hand to shake my hand, like a trunk of an elephant giving a lotus to a young flamingo, I will not extend my hand and on the contrary I will give him an ornament of injuries torn by my nails in the battle field.[36]

The following stanza, in which the minister Gangeya appeals to Sundarachola, is an example of *yamaka*-rhyme.

> The various kings of the world have paid their tributes to you in the form of elephants, horses, gems and gold etc. But the only arrogant king, though rich, has not paid any tributes to you is the king of Pandya.[37]

Sundarachola, having heard about the arrogance of Pandya king gets enraged and decides to vanquish him. The following two stanzas explain about the king's behaviour;

> The king having heard the account, out of anger seeing suddenly his hand on his arm, took out his sword shaking in great fury, declaring solemnly (the war), like a sun to the darkness caused by the enemies, got up from his throne.[38]

> Then (Sundarachola) having approached his (own) father who had restrained his passions, at his palace, saluted him for a special request. Having sought his permission, and having worshipped Lord Shiva properly, started to the war at an auspicious time.[39]

The *Kavikarnarasayanam* contains the following charming proverbial sayings as well:

1. *shriya yuktah stutyo bhavati hi sadosho'pi jagati* (1.67)
   A wealthy person though corrupt (or dishonest), will be (appreciated or) admired on this earth.
2. *na ruchih kasya tanaye?*
   Who lacks liking for his own self? (1.68)
3. *kantanuragachapalasya kuto'sti bheetih?* (II.45)
   Where is fear for one who is in love with his beloved? (One would not fear to approach his beloved)
4. *sugunavanna hi kaissamupasyate?* (III.21)
   By whom a virtuous man will not be appreciated? (Who will not appreciate a virtuous man?)
5. *chatura khalu yoshitah* (III.54)
   Women indeed are proficient.
6. *bhujyate hi bhuvi chatmana kritam* (VI.28)
   One will enjoy the results of what he has done in this world. (We reap what we saw).
7. *jagati hi satam anyatoshi pravrattih* (VII.60)
   The attitude of a sane man is to satisfy others in this world.

Within the restricted canvas at our disposal we cannot bring all the cameos of thought but of a very few here.

The following stanza speaks of Sundarachola's great devotion to Lord Shiva.

> 'Having seen Sundarachola's devotion to Lord Shiva on this earth, Mahendra the distressed god, engaged Himself in disturbing Sundarachola's devotion by spending all His nights sleeplessly at the heaven lest Sundarachola may snatch away His position i.e. *indra padavi*'.[40]

The description of the lotus complaining to Lord Sun — her lover against the moon and Lord Sun's punishment to the moon is vivid.

> 'My darling (sun) the moon (who) came to me at night, saluted me and touched me with his hands. Having heard this Lord Sun out of wrath kicked the moon with His feet in the form of the sound of swarms of bees'.[41]

Being insulted, the moon curses Lord Sun in the following words:

> 'Lord Sun snatched away my apparel in the form of rays and hence I became naked, so the lotus (*Padmini*) is laughing at me. Similarly let His apparel in the form of rays be snatched away'. Saying so out of distress, the moon went to the setting mountain.[42]

The beauty of the lines of the small hairs on the stomach of Somaprabha, is really wonderful in this stanza :

> 'The *romaraji* of Somaprabha was attractive like that of the line of smoke coming up from the *dhoopapatra* in the form of her navel, while Cupid was worshipping the *linga* in the form of damsel's (her) breast, having applied the sandal paste and decorated with flowers'.[43]

In another stanza the poet describes the beauty of the same lines of hairs as under:

> 'The navel of Somaprabha is itself a fountain, full of water in the form of loveliness. Her *romalatika* (creeper like hair

line) is like a trunk of a young (baby) elephant trying to catch hold of the pair of beautiful buds in the form of her breasts'.[44]

The description of the beauty of the stars given by the poet is found in the following stanza :

'The group of stars started twinkling like the seeds spread over by a *shoodra* in the form of *kala,* on the cultivated field in the form of dark-blue sky, just after the Sun set'.[45]

In the next stanza the poet narrates the (Sun-set) darkness and the moon-rise thus:

'While the darkness is gradually coming down (vanishing), it appears that Vishnu, assuming the form of *varaha* is descending to the netherland with an intention of seeing the feet of *akashalinga* (Shiva in the form of a *linga*)', the moon rose high in the sky like Brahman assuming the form of a swan (*hamsa*) going high and high in order to see the diadem of Lord Shiva'.[46]

In another stanza the poet describes the worship of *bhoodevi* the Goddess of Earth in the following way:

Bhoodevi — the Goddess of Earth was worshipping *jyotirlinga* with the holy water in the form of moon-light with flowers in the form of stars and a silver pot (*dhoopa patra*) in the form of the moon containing incense in the form of a cloud'.[47]

The beauty of the moon's spot is depicted in the following stanza;

'The black spot on the moon's surface is like a cobra rushing out of the crystalled casket maintained by a snake-charmer (*visha-vaidya*) in the form of *kala* holding the conch in the form of star'.[48]

The redness of the Sun's orbit is narrated in this stanza:

'The sun's orbit like a *chakra* reddened with the blood, after killing a demon in the form of thick darkness, is approaching His master Vishnu (who is) resting on the western sea'.[49]

The description of the beauty of the Goddess of day while plucking the flowers is attractive:

'The red orbit of the Sun looks like a pot made up of red gems, held in hand by the Goddess of day to pluck the flowers, in the form of stars after having driven away the group of bees, in the form of darkness'.[50]

Shadaksharadeva has not forgotten to describe a few exciting scenes, which lead us to realise the beauty, propriety and the fruitfulness of the thoughts. Such of the thoughts are as under:

'Having understood that the hunter (in the woods) would kill her husband, the female deer rushed in between the hunter's arrow and her husband and gave up its life. Having seen the death of his beloved, the male deer also, due to the feeling of separation, gave up its own life'.[51]

'A hunter saw a pair of visible pitcher like breasts of a hunteress, who was sleeping covering herself her body with the sprouts, so as to get relieved from (the rays of) the hot Sun, then he doubted them to be the frontal globes on the forehead of an elephant (*kumbha yugma*) and discharged his arrow. At the same time a lion also doubted similarly and jumped towards the pair of breasts, but was pierced by the arrow of the hunter fell (down) dead on the ground'.[52]

'Two young hunters were standing on opposite direction facing each other, with an intention of killing a deer, passing in between them with green grass in its mouth. They discharged their arrows. In the mean while the deer out of fear jumped high and escaped. But the arrows discharged by the hunters killed both of them'.[53]

We find a beautiful description of the winter season in the following stanza.

'At the advent of the winter season Goddess Parvati, Lakshmi and Sharada took shelter in the left half of Lord Shiva, in the heart of Vishnu and in the mouth of Brahman respectively. So

it is because women cannot live without the company of their husbands during the winter season'.[54]

The following two stanzas describe the summer season.

'Just like ordinary (wordly) people try to do away with the excessive heat with the help of cool water of the rivers, God Shiva, Brahman and Vishnu get away their heat in the company of rivers Hymavati, Sarasvati and Saindhavi respectively'.[55]

'During summer season, the wind is hot like the breath of a lover in separation, the ground is hot like the Sun-stone (*suryakantashila*) sand and is burning like the sparks of fire'.[56]

The beauty of the mango trees has been described by the poet in various ways in many verses and the following ones are a few of them:

'At the time of welcoming the king in the form of spring season, the cooing sound of cuckoos in the mango trees acts as the sound of a drum, the voice of parrots (acts) as the praise of the bards, the humming sound of the bees (acts) as a melodious music, the Jasmine creeper (acts) as a dancer, the mango tree itself with a Jasmine creeper atop possessing the buds as an umbrella decked with the pearls, and the cluster of flowers itself (acts) as a *chowrie* or *chamara*'.[57]

'The cuckoo with its cooing sound announces as it were, that the *kalpavruksha* fulfilling the wishes of Gods only, and as such limited in its capacity is in no way equal to the mango tree fulfilling the wishes of crores of birds and Brahmins in addition to its being helpful to Madana the God of love'.[58]

'*Kama* — the God of love named the mango tree as *sahakara* as it is helpful to him, by providing fruit juice to the parrots acting as his horses, honey to the bees acting as the sharp tips of his arrows and the sprouts to the cuckoos acting as his bards'.[59]

> 'During the spring season, the jasmine creeper obtained innumerable eyes in the form of flowers in order to gaze at the beauty of her husband namely the mango tree. Knowing this fully well her husband — the mango tree is ready with so many arms in the form of branches to embrace his beloved out of passion'.[60]

The description of Meru mountain, the oceans, paddy fields, young maidens, thirsty travellers, good poets, poetasters, sugarcane fields, water serving centres, etc. which are found only in the Kannada *champu kavyas,* are also found in the *Kavikarnarasayanam.* Such descriptions are rarely found in other Sanskrit poetic compositions.

In addition to these the descriptions of the hermitage, Somaprabha's moonlight walk, water sports and the beauty of the forests, good and the sweet conversation, the marriage scene, divine appearance of Lord Shiva etc., are charming ones. The descriptions of the worship etc. show the philosophic attitude of the poet.

Fancy, playful humorous as the occasion suits, infuses life into the inanimate world. The lotus with the black bee humming in it, closed owing to the moonshine of the face, is conceived as complaining to her lord, the Sun. A couple of lotuses swaying up and down behind a lotus crowded with black bees is fancied as the two graceful arms of the lake engaged in dressing her hair. The hungry cubs of the tigress with agitated mind lick the ruddy light of the summit thinking it to be blood. The bunches of *champaka* flowers are the lamps placed in order to have a look at the beautiful mouths of parrots busy in learning the account of the brave undertakings of Cupid and the fine dance of the Jasmine creepers in thick dark shade of the trees in the park. The bunch of the golden *champaka* flowers is fancied to be the ruddy light of the darkness prevailing in the dense growth of the main garden of Karipur, and the groups of dew-white buds on the Jasmine creepers are fancied to be so many stars eagerly coming in groups to see their enemy thus captivated. The citron fruits (*matulunga*) are so many as gold vessels made ready by spring for the coronation of Cupid. The lyric element in the child-like utterance

of the plantain tree to her mother Earth is as beautiful as it is exquisite with a literary touch of eloquence which might inspire a blooming poet to construct in the same strain a happy answer of the Earth to her child.

The poet has naturalised all styles available in different types of conventional metres; in this he can fledge himself into high and easy style; he can be simple, clear and eloquent. He can evince the high flight of expression as is often met with very peculiarly in Jain geniuses of poets and in such poets as Magha and Shreeharsha. In them the high flown character is common throughout whether the metre is of short feet or long. But in Shadaksharadeva it is not so; Fluency and elegancy in style are common and unswerving and variety in style fascinates with the clear flow of music equally varied.

The sweet spell over the magic sound is evinced in *Punnagapuga* etc. (*K.K.R.* II.44) where the mere names of trees are mentioned in a beautifully clear and musical combination with the subtle movement of the leaves echoed by the repetition of the letter 'l', besides evincing the conventional alliteration of initial consonants. The poets speak in pictures, and in music; the pictures (the visual images) and the music (the rhythm and rhyme) are to be appreciated and enjoyed. The inner notions, emotions, the ideal beauty aimed at, fancy, eloquence, descriptions, that 'shy and subtle beauty' that most of us would never see, which a poet's eye discovers and his voice makes it plain to us and the formal beauty: the beauty in various styles, and in form are things to be appreciated and enjoyed; similarly, sound and sense, the atmosphere, the figures of speech, other artifices and arts; apt repetition etc., need to be appreciated and enjoyed. The *Kavikarnarasayanam* provides ample field for such things to be appreciated.

"The Power to thrill the heart with music and to light up the imagination with pictures belongs only to the poet's ear and eye; it is a gift," this gift is abundantly evinced in the poem, *Kavikarnarasayanam.*

It is rather more romantic than classical in nature. It is fluent and elegant. It is written with an objective to inspire poets, especially

budding poets. Hence it is psychologically most important of all the Sanskrit poems. It is of a novel kind in the realm of Sanskrit literature. It is a poem to be appreciated in very many ways. The style is easy and clear. The poet comes down for the purpose of his friends. The figures of sound and sense are picturesquely expressed. The words and epithets are well- chosen as they appear natural and sweet-sounding. The meaning is very impressive, goes home to the heart on account of its graphic element. The fancy is very pleasing. The poet soars on the wings of fancy with his stories and pictures of the world. The occurrences of life are fused in fancy. When the poet speaks in pictures, he never omits to bring in the beauty of sound an element of fancy. It is one of the great poetic qualities that our poet wins chiefly. Compare the 70th verse of the first canto of the *Kavikarnarasayanam* with the first verse of *Kumarasambhavam* of the great poet Kalidasa; the latter describes the broad expanse of the Himalayas, the former the great height of the Meru mountain; the broadly lying Himalayas are like a measuring rose of the earth. The description is geographical, words significant (*devatatma* at once commands respect), and comparison is charming and naturally picturesque and expression simple, happy, musical and in one tune. Now look at the 70th stanza of *Kavikarnarasayanam*, the high Meru mountain is the axis of the extraordinary umbrella in the form of the sky, the umbrella is ornamented with pearls in the form of glorious stars, the bunches of leaves tied to the end of eight ribs are the quarters themselves, the axis is of gold, its light is more beautiful than the rays of the Sun. This is the work of imagination of one who is a master of verification, of selective art or memory of poetics i.e. all kinds of ornaments or figures, ways of composition, art of bringing in sentiments and others so much so the utterance, through flowery is natural in its own way and is the best of its kind. The poet himself as a great *guru* of royal families (Refer to I-72 of *Rajashekhara Vilasam*)[61] had such ornamental umbrellas borne over him when he was taken in a palanquin in procession as a great pontiff to their palaces. The idea is but natural to such a personage. In this way we can compare many stanzas of Kalidasa and of Shadaksharadeva and come to know how the geniuses resoursefully

use the same subjects as if vying with each other for delighting mankind. In Kalidasa's *Kumarasambhavam,* the *jyotirvalli* is a lamp for the amorous sports of the celestials, in Shadaksharadeva *jyotirvalli* are like the lamps for the parliaments of the celestials held on the Meru mountain.[62] Look at the 74th verse in the I canto, the poet's inner eye looks at a celestial young damsel with her lover; the lover is overcome with passion at the sight of that simple yet beautiful girl; he removes her clothes; she runs to a cloud to hide herself; but she — a celestial being looks like a lightning there. The poet proves himself to be an excellant story-teller. Then her breathing out of her long breath, causes the cloud slip down; she is standing in the airy region with the dark cloud slipped down vertically, with her breast projecting and face above and legs below stretched when the cloud slipped. She looks like the Cupid's sword. Which is its sheath?[63] The black cloud slipped vertically downwards. Which is the handle? That is left to the reader to guess. How nice is the picture! Is it not a fit thing to inspire an artist to draw a picture like that? The poet speaks in music; it is seen throughout the poem. In the verse also he depicts the graphic picture of the lovers. The lover comes from behind and closes the eyes of his beloved. Having touched the wrists of her lover, the beloved recognises him to be her lover and takes his name. Thus she delights him.[64] The poem is *suvarnabaddha* of sweet sounding letters as he has said already.[65]

In the second canto a few stanzas show the beauty of music and such typical stanzas are not met with in ancient poets, and this is of the novel kind. Thus *Kavikarnarasayanam* — An Enlivener of poets stands as a proof of the genius creation.

Shadaksharadeva, is (in all) a *bhaktikavi* because the *bhaktirasa* is manifested in various ways. Though *shringararasa* is the main sentiment of the epic yet it ends in *bhaktirasa.* The *shringara* takes its shelter in *bhaktirasa.* No where do we find the *shringara,* bereft of *bhaktirasa,* in his epic. There is doubt among the rhetoricians regarding *bhakti.* Is *bhakti* a *rasa* or a *bhava?* To this question the acient rhetoricians have unanimously declared that the *bhakti* is *bhava* and not a *rasa.* But we cannot forget that there are compositions which elevate the *bhakti* to the level of *rasa.*

Though the learned have not included *bhakti* in the group of *rasas,* yet we are reminded of the *sthayi* which is the same to *shringara* and *bhakti* also. If the *anuraga* — love for the beloved becomes (ends in) *shringara,* the same *anuragas* if channelised towards the Gods, it ends in *bhaktirasa.*

So, the purpose of his poetry, and aim(object) of life, as he himself has already said,[66] is to get blessed by god and to attain salvation. This ideal he has left to the future generations as the great poets did. He has given us in the form of poetic composition the higest permanent principles, he has seen. Such a poet indeed is a rare one.

Conclusion

Shadaksharadeva lived towards the end of the last great creative period of the Kannada and Sanskrit culture. He followed the path treaded by Harihara who lent himself to *ishastuti.* The poet dedicated his poetic compositions to Lord Shiva and through *shivastuti* he surrendered himself to Lord Shiva the *summum bonnum* of real *yateeshvara* for salvation. He renewed the *champuyuga,* founded by *adikavi* Pampa the doyen of *champuyuga.* He gave his views about true poetry, its purpose and the literary art. He submitted himself to *shreyomarga* — the calibre of which, according to the scholars, was possible only to the great poets like Valmeeki, Badarayana, Bhasa and Kalidasa in composing secular poetry. He is an ideal *guru* of the Veerashaiva order giving scope for faithful depiction of the Veerashaiva tenets, which tend to proclaim Veerashaivism as a means to The End.

His mastery over Kannada and Sanskrit. yet adhering to the tradition in its form with a different style combined with Veerashaiva philosophy and the poetic genius, can be seen through his epics in addition to his *stotra* literature. The poetic dignity with a religious bent of mind crowns his poetic compositions. The *Akademi* of *Mystics* and the experiences show the progessive and the mystic experiences of the life of the poet who also pondered over the welfare of the society. ❑

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Abbreviations

B.V. – *Bhamini Vilasa*
D.S. – *Damayanti Svayamvaram*
K.B.P – *Kotturu Basava Purana*
K.K.R. – *Kavikarnarasayanam*
K.P. – *Kavyaprakasha*
K.V. – *Kumara Vijaya*
L.V.C. – *Lingaraja Vijaya Champu*
R.S.V. – *Rajashekhara Vilasam*
S.M. – *Shivastava Manjari*
S.R. – *Shivadhikya Ratnavali*
S.R.P. – *Shree Rama Pattabhishekam*
S.S.V. – *Shabara Shankara Vilasam*
V.B.G. – *Veerabhadrodaharanagadyam*
V.V. – *Vrishabhendra Vijayam*

Key To Pronunciation

Abhasa - Ābhāsa
Abhinivesha - Abhiniveśa
Abhyasa - Abhyāsa
Adikavi - Ādikavi
Agama - Āgama
Akashalinga - Ākāśaliṅga
Alankara - Alaṅkāra
Amarushataka - Amaruśataka
Amritamati - Amṛtamati
Anjanastra - Añjanāstra
Ankita - Aṅkita
Anuraga - Anurāga
Aradhya - Ārādhya
Arishadvarga - Ariṣadvarga
Ashtavarana - Aṣṭāvaraṇa
Ashtottara - Aṣṭottara
Ashvasa - Āśvāsa
Asmita - Asmitā
Atishayokti - Atiśayokti
Audarya - Audārya
Avidya - Avidyā
Badarayana - Bādarāyaṇa
Badhita - Bādhita
Bagewadi - Bāgewāḍi
Balaleela - Bālalīlā
Balendupura - Bālendupura
Bana - Bāṇa
Basavaraja - Basavarāja
Basaveshwara - Basavēśwara
Bhadrakali - Bhadrakāḷi
Bhagavata - Bhāgavata
Bharavi - Bhāravī
Bhashadvaya - Bhāṣādvaya
Bhava - Bhāva
Bheeti - Bhīti
Bhoodevi - Bhūdevi
Bhringi - Bhṛṅgī
Bhrityachara - Bhṛtyācāra
Bhushana - Bhūṣaṇa
Bhusurottama - Bhūsurottama
Bidanuru - Bidanūru
Chakora - Cakora
Chakravaka - Cakravāka
Chakravarti - Cakravartī
Chalukya - Cālukya
Champaka - Caṁpaka
Champu - Caṁpū
Champuyuga - Caṁpuyuga
Chandrakanta - Candrakāntā
Chandramrita - Candrāmṛta
Charapungava - Carapuṅgava
Chikkaveera - Cikkavīra
Chintamani - Cintāmaṇī
Cholabhoopa - Colabhūpa
Choladesha - Coladeśa
Dandaka - Daṇḍaka

Dandanayaka	- Daṇḍanāyaka	Harikatha	- Harikathā
Dandin	- Daṇḍin	Hetutpreksha	- Hetūtprekṣā
Dasayya	- Dāsayya	Ishastuti	- Īśastuti
Davane	- Ḍavaṇe	Ishtadevata	- Iṣṭadevatā
Deshikam	- Deśikaṁ	Ishtalinga	- Iṣṭaliṅga
Devachandra	- Devacandra	Jadah	- Jaḍaḥ
Devajammanni	- Devājammaṇṇi	Jangama	- Jaṅgama
Devatatma	- Devatātmā	Jnanakosha	- Jñānakośa
Dhanuguru	- Dhanugūru	Kaishikee	- Kaiśikī
Dharanee	- Dharaṇī	Kalapanvitam	- Kalāpānvitaṁ
Dheerodatta	- Dhīrodātta	Kalavati	- Kalāvatī
Dhoopapatra	- Dhūpapātra	Kalavida	- Kalāvida
Dinesha	- Dineśa	Kalidasa	- Kālidāsa
Doddadevaraja	- Doḍḍadevarāja	Kalika	- Kalikā
Dravida	- Drāviḍa	Kalpavriksha	- Kalpavṛkṣa
Drishtanta	- Dṛṣṭānta	Kalyana	- Kalyāṇa
Dwesha	- Dveṣa	Kamika	- Kāmikā
Gajanana	- Gajānana	Kannappa	- Kaṇṇappa
Ganachara	- Gaṇācāra	Kantheerava	- Kaṇṭhīrava
Ganadevata	- Gaṇadevatā	Kapala	- Kapāla
Ganapati	- Gaṇapati	Kappadi	- Kappaḍi
Ganesha	- Gaṇeśa	Karnabharana	- Karṇābharaṇa
Gangadhara	- Gaṅgādhara	Kaveri	- Kāveri
Gangakanta	- Gaṅgākānta	Kavicharite	- Kavicarite
Gangambika	- Gaṅgāṁbikā	Kavirajamarga	- Kavirājamārga
Gangeya	- Gāṅgeya	Kavishekhara	- Kaviśekhara
Gireesha	- Girīśa	Kavyaneeti	- Kāvyanīti
Gourishankara	- Gouriśaṅkara	Kavyaprakasha	- Kāvyaprakāśa
Gudhottara	- Guḍhottarā	Keerti	- Kīrti
Guna	- Guṇa	Keshiraja	- Keśirāja
Gundlupet	- Guṇḍlupeṭ	Kondaguli	- Koṇḍaguḷi
Hadinadu	- Hadināḍu	Koodala	- Kūḍala
Halmidi	- Halmiḍī	Koti	- Koṭi
Hangala	- Haṅgaḷa	Kotturu	- Koṭṭuru
Haradeeksha	- Haradīkṣā	Krishi	- Kṛṣi
Hareeshwara	- Harīśvara	Kshatriya	- Kṣatriya

Kumaravyasa - Kumāravyāsa
Lahari - Laharī
Lalitya - Lālitya
Leelavati - Līlāvatī
Linganga - Liṅgāṅga
Lingaraja - Liṅgarāja
Lingashtaka - Liṅgāṣṭaka
Lingayata - Liṅgāyata
Lingayoga - Liṅgayoga
Machideva - Mācideva
Madalambika - Mādalāṁbikā
Madarasa - Mādarasa
Mahabharata - Mahābhārata
Mahagana - Mahāgaṇa
Mahalinga - Mahāliṅga
Mahapurusha - Mahāpuruṣa
Maharashtra - Mahārāṣṭra
Malhana - Malhaṇa
Mallanarya - Mallaṇārya
Malleevadhu - Mallīvadhu
Manakanjara - Māṇakañjāra
Maneesha - Manīsā
Mangalashtaka - Managalāṣṭaka
Mathadhipa - Maṭhādhipa
Matulunga - Mātuluṅga
Mayideva - Māyideva
Medara - Medāra
Medhavi - Medhāvī
Muddammanni - Muddammaṇṇi
Muddana - Muddaṇa
Muddubhoopa - Muddubhūpa
Mudduraja - Muddurāja
Murdhni - Mūrdhnī
Nagachandra - Nāgacandra
Nagahara - Nāgahāra
Nagakesara - Nāgakesara
Nagalambika - Nāgalāṁbikā
Nambichera - Naṁbicera
Nandeesha - Nandīśa
Nandivrita - Nandīvṛta
Narasaraja - Narasarāja
Nasadeeya - Nāsadīya
Natyam - Nāṭyaṁ
Neelalochana - Nīlalocana
Neelambika - Nīlāṁbikā
Nighantu - Nighaṇṭu
Nijaguna - Nijaguṇa
Nripati - Nṛpati
Padalalitya - Padalālitya
Padodaka - Pādodaka
Palkurike - Pālkurike
Panchachara - Pañcācāra
Panchakshara - Pañcākṣara
Panchavarna - Pañcavarṇa
Panditaradhya - Paṇḍitārādhya
Panijatah - Pāṇijātaḥ
Paradeeksha - Paradīkṣā
Paravidya - Parāvidyā
Pashupatastra - Pāśupatāstra
Patala - Pāṭala
Paurusha - Pauruṣa
Peethika - Pīṭhikā
Prajna - Prajñā
Pramada - Pramadā
Preyomaraga - Preyomārga
Puratana - Purātana
Raga - Rāga
Ragale - Ragaḷe
Rajavali - Rājāvaḷī
Renukacharya - Ṛeṇukācārya
Rigveda - Ṛgveda
Romalatika - Romalatikā

Romaraji - Romarāji
Roopaka - Rūpaka
Rudraksha - Rudrākṣa
Rudramunee - Rudramunī
Sadachara - Sadācāra
Sadguna - Sadguṇa
Sadharanata - Sādhāraṇatā
Sahityabharati - Sāhityabhāratī
Sahridaya - Sahṛdaya
Saindhavi - Saindhavī
Sakshatkara - Sākṣātkāra
Samskara - Saṁskāra
Sandayi - Sandāyi
Sangamanatha - Saṅgamanātha
Sanketa - Saṅketa
Sarvajnamurti - Sarvajñamūrti
Shabara - Śabara
Shabdalankara - Śabdālaṅkāra
Shachi - Śaci
Shadaksharee - Ṣadākṣari
Shaivagama - Śaivāgama
Shambhulinga - Śaṁbhuliṅga
Shankara - Śaṅkara
Shatpadi - Ṣaṭpadi
Shatsthala - Ṣaṭsthala
Sheshalankara - Śeṣālaṅkāra
Shikhamani - Śikhāmaṇī
Shireesha - Śirīṣa
Shiromani - Śiromaṇī
Shivachara - Śivācāra
Shivadeeksha - Śivadīkṣā
Shivadharma - Śivādharma
Shivadhikya - Śivādhikya
Shivadhyana - Śivadhyāna
Shivagama - Śivāgama
Shivaganattva - Śivagaṇattva
Shivaganendra - Śivagaṇendra
Shivakatha - Śivakathā
Shivakavi - Śivakavī
Shivalinga - Śivaliṅga
Shivamanasa - Śivamānasa
Shivamantra - Śivamantra
Shivanubhava - Śivānubhava
Shivaparamya - Śivapāramya
Shivapuja - Śivapūja
Shivacharya - Śivācārya
Shivasharana - Śivaśaraṇa
Shivasiddhanta - Śivasiddhānta
Shivastava - Śivastava
Shivastotra - Śivastotra
Shivastuti - Śivastuti
Shivayoga - Śivayoga
Shleshartha - Śleṣārtha
Shoodra - Śūdra
Shoonyam - Śūnyaṁ
Shravana - Śravaṇa
Shreeharsha - Śrīharṣa
Shreepati - Śrīpati
Shringara - Śṛṅgāra
Shruti - Śṛuti
Shvetashvatara - Śvetāśvatara
Siddhanta - Siddhānta
Somashekhara - Somaśekhara
Someshalinga - Someśaliṅga
Sujnana - Sujñāna
Sukavyam - Sukāvyam
Sumangali - Sumaṅgalī
Suryakanta - Suryakānta
Suvarna - Suvarṇa
Tamala - Tamāla
Tirukolavinachi - Tirukoḷavināci
Tirumalarya - Tirumalārya

Totaka	-	Toṭaka
Trishula	-	Triśūla
Ubhayabhasha	-	Ubhayabhāṣā
Ubhayakavita	-	Ubhayakavitā
Udaharana	-	Udāharaṇa
Uddanayati	-	Uddānayati
Upanishad	-	Upaniṣad
Upodghata	-	Upodghāta
Urulinga	-	Uruliṅga
Utpreksha	-	Utprekṣā
Utsaha	-	Utsāha
Vadiraja	-	Vādirāja
Vaidarbhee	-	Vaidarbhī
Vairagya	-	Vairāgya
Valmeeki	-	Vālmīki
Vamsha	-	Vaṃśa
Varaha	-	Varāha
Varnaka	-	Varṇaka
Vasudevachyuta	-	Vāsudevācyuta
Veeranarayana	-	Vīranārāyaṇa
Veerashaiva	-	Vīraśaiva
Veerasimhasana	-	Vīrasiṁhāsana
Venganasudhee	-	Veṅgaṇasudhi
Vibhuti	-	Vibhūti
Vidyavisharada	-	Vidyāviśārada
Vighneshwara	-	Vighneśvara
Virupaksha	-	Virūpākṣa
Vishalaksha	-	Viśālākṣa
Visharada	-	Viśārada
Vishnu	-	Viṣṇu
Vrishabha	-	Vṛṣabha
Vritta	-	Vṛtta
Vyakarana	-	Vyākaraṇa
Yalanduru	-	Yalandūru
Yaragamballi	-	Yaragambaḷḷi
Yashodhara	-	Yaśodhara
Yateeshvara	-	Yatīśvara
Yati	-	Yatī
Yedeyuru	-	Yeḍeyūru
Yogi	-	Yogī
Yoshita	-	Yoṣitā

APPENDIX

Roman Transliteration of the Shlokas

1. *dhanuh puroddanayateendravamshyah*
   shree chikkaveereshvara panijatah
   shadakshareeshakhyataya prasiddhah
   kalavidaste kavitapragalbhah [K.K.R. I.54]

2. *shivasya tadbhaktatatervidhaya*
   kriteeranekassukavipranutyah
   shivasya sayujyamiha prapanno
   hareesvara stena sama kavih kah [K.K.R. I.14]

3. *kavivibudhar kiviyol su*
   suva navarasamilidu teevi tanuvam manavam
   kavidu porasusitene po
   nmuva sukhabashpam tulunke pelvadu kritiyam [R.S.V. I.52]

4. *modala kaveendraroldereda satkritisanchayamee dharitriyol*
   pudidire nodi tushti vadalollade kabbigareke kaabbamam
   gadiparo berenutte nudivalkajakarinavange putrasam
   padamedaleke bere paraputraraneekashipa tushti salade
   [R.S.V. I.35]

5. *galitalankritiveetadhatu shithileebhutangi doshavrija*
   kule bhasvadrasavrittivarjite sadantatvati nirmukter
   iktasatpaddhati shayyegimbenisadadam durgunambettad
   urbalavaddushkritivriddhe sadrasikachetoragamam malpale
   [S.S.V. I.12]

6. *kavyam yashase'rthakrite*
   vyavaharavide shivetarakshataye
   sadyah paranirvritaye
   kantasammitatayopadeshayuje [K.P. I.2]

7. *sudurlabham prapya kavitvaratnam*
tadapyumeshaya samarpaneeyam
anyarpitam taddhi bhavatyavashyam
nirarthakam syaditi me maneesha [K.K.R. I.59]

8. *durvritta jarajanmano*
harishyanteeti shankaya
madeeyapadyaratnanam
manjushaisha krita maya. [B.V. IV.33]

9. *[See No. 1, K.K.R. I.54]*

10. *vrishendra satyendrasuvrittaramyam*
kavyadvayam vastukameva chakre
'karnatavanya' stavaneeyamaryaih
uddyadrasam yassubhagam gunaughaih [K.K.R. I.55]

11. *yasyasti 'bhashadvayasatkavitvam'*
jagannutam nootnamananyalabhyam
naipunyameeshagamashastrarashau
ishapprasadat parilabdhamurvyam [K.K.R. I.56]

12. *so'aham prasadatparameshvarasya*
prabandhamekam rachayami ramyam
shree cholarajasya gunairudaraih
prasannageervanagira'dya yuktam [K.K.R. I.57]

13. *pramadatova 'gatamatra dheerah*
shvaikabhaktashivataprapannah
skhalityamutsarya nijanubhavat
vineeyatam kavyamidam bhavadbhih [K.K.R. I.58]

and

brahmadayo na prabhavanti vaktum
bhavaikabhaktasya mahamahatvam
kiyanaham bhaktivashattatha'pi
yathamati stotumidam vadami [K.K.R. I.60]

14. *marutsahayo'mbumuchah prasarah*
sharatsahayashshashinah prakashah
vidvatsahayascha kaveh prabhavah
sphuratyalam napi cha nissahayah [K.K.R. I.28]

15. *maneeshina yanmahata cha kavyam*
angeekritam tatra khalena kim syat
kimambujam bhanukarairgriheetam
doshakaro mlanayitum samarthah [K.K.R. I.45]

16. *kavyani loke kavayo vadanti*
vahanti tanyeva hrida rasajnah
pushpanyanoonam suvate'maragah
tanyeva moordhna vibudha vahanti [K.K.R. I.15]

17. *prabandhasaramritameva peetva*
koojatyasau kovidarajahamsah
dushkavyapankambu nipeeeya hanta
tatsannidhau garjati dushtabhekah [K.K.R. I.22]

18. *salakshana shreemukhachandrajata*
kaverapoorva kritichandrika sa
atarpayaddheerachakoravrindam
sankochayatyashu skhalasyakanjam [K.K.R. I.23]

19. *shastrena heenah kavayo bhavantee-*
tyasarametatkavita hi labhya
na shastrina tatkavina tu labhyam
tadvaipareetyam suvachastatassyat [K.K.R. I.38]

20. *vagvrittiralpapi maheshvaranghri*
samarpita shlaghyata eva moordhna
buddhaihi kaverarkataruprasoona-
maleva shambhoshcharane praneeta [K.K.R. I.51]

21. *sadambhasthayitvam janirapicha pankejalaruham*
param rajadveshashchapalamadhupaissangatirapi
tatha'pi stooyante sphutamiha muhustani kavibhih
shreeya yuktasstutyo bhavati hi sadosho'pi jagati [K.K.R. I.67]

22. *sphurattara muktakhachitakamaneeyasya mahato*
nabhashchhatrasyeva sphutataradisha pallavayujah
dadhau bhasvadrochihkanakamyadandashreeyamayam
sumeruschhayadhahkritatarunagharmamshukiranah
[K.K.R. I.70]

23. *udvejayanti virahe galagarjanena*
sambhooya nah smarahitatvamupeyivamsah
keera iteeva sarushah paritarjayanti
taneva garjanaravena tu shaligopyah [K.K.R. II.29]

24. *jetum jagatrayamidam tanasya nalam*
ekekshuchapamiti bhooramaya vichintya
labdhani tadrishadhanoomshi sahani tatra
manyamahe vanamaheejanitekshudandam [K.K.R. II.33]

25. *netradhvaneyamabala hridayam gata me*
chetobhavagnita imam paripalayami
ityambhu bhoori pibateeva sa chadhvatapa-
shantyai muhussalilapanaratah prapayam [K.K.R. II.40]

26. *margashramah parihritah payasa tvayaiva*
bhanvatapena janito'dya maanobhavena
jatastu dushpariharassa cha tena nari
chandramritena shamayeti jagada panthah [K.K.R. II.41]

27. *prayah pibannasi payah pathika tvasanga*
tapastatha'pi shamito na cha tatprayahi
nidralubarhivanamasti tamalamali
shanto bhavishyati sa cheti jagada kachit. [K.K.R. II.42]

28. *makandarajaparirambhanalalita'pi*
malleevadhurmadhuparagavatee babhoova
jnatva'pi tatkutilatam na jahati chootah
prayah kujatanivahe hi kuto'bhimanah [K.K.R. II.49]

29. *[See No. 12, K.K.R. I.57]*

30. *shivamatochitadeshikadeekshitah*
sakalavanmayavaridhiparagah
gurucharesha samarchanatatparo
haramate ramate janapatmajah [K.K.R. IV.67]

31. *tyaja shucham bhaja shambhupadambujam*
kuru vidheeritadanamanekadha
achirameshtamupaishyasi chet tam
vishuchamashu cha manadhano vyadhat [K.K.R. IV.25]

32. *prathitapratapanidhireeshabhaktiman*
kushalee kalapanripaneetikovidah
balavanatarkyamahima cha matprabhuh
pratipakshakakshapatadavapavakah [K.K.R. XII.92]

33. *sakalaprajaughaparipalanodyamah*
satatavaneeshaparishatsamashritah
sharanagatarhajanarakshanakshamo
ripudurjayo hi yudhi cholabhoopatih [K.K.R. XII.93]

34. *chapala! kim bahudha paribhashase*
mama purasvapatihe patu paurusham
tava vachah pareeshikshitamanyatha
prakritisiddhamidam kimihochyatam [K.K.R. XII.105]

35. *itara vidvishadardanagarvatah*
tava patih kila mamapi tadrisham
sa manute yadi sangarasangatah
sapadi vetsyati matkarakaushalam [*K.K.R.* XII.106]

36. *karikaradiva hamsashishurbisam*
mama karatkaramichchati te patih
na hi dadami tamahavabhootale
pratidadami nakhakshatabhushanam [*K.K.R.* XII.107]

37. *gajavajiratna kanakadyupayanam*
prabhave pradaya jagadurjagatpatim
kanakadi pandyavibhureka eva te
madavan sametya na dadatyupayanam [*K.K.R.* XII.85]

38. *iti kathitavachobhirmantrina sa kshiteeshah*
sapadi nijabhujagram tiryagalokya roshat
karadhritakharakhadgam chalayan sapratijnah
prabalariputamo'rkah protthitassimhapeethat
[*K.K.R.* XII.113]

39. *atha pitaramupetya sveeyamantahpurastham*
yamivaramabhinandyasheshavijnaptakaryah
ranakritadanujnassamyagabhyarchya shambhum
prathitashubhamuhurte prasthito'bhootkumarah [*K.K.R.*XII.114]

40. *prathitameeeshapadarchanakarmana*
prabhumabheeksha padachyutishankaya
pratinisham gatanidratayoshitam
maghavata'ghavata divi chatmanah [*K.K.R.* IV.77]

41. *ina! naktamindurupagatya ma'sprishat*
svakarena cheti nalineeniveditah
bhramarapranadamishatah kharadyutih
prahahara padahatibhih krudha vidhum [*K.K.R.* XII.33]

42. *svakaraishcharsha ravirasmadamshukam*
vigatambaro'smi hasateeha padminee
sa tu madvadatra vigatamshuko'stviti
dvijarat prashapya charamachalam gatah [*K.K.R.* XII.34]

43. *abhyarchya harisumamalikayangajena*
vakshojalingamanulipya cha chandanena
vinyasstanabhivasupatrajadhoopadhooma-
rekheva romalatika sudrishashchakase [*K.K.R.* V.107]

44. *lavanyavariparipoornasaro hi nabhih*
tannirnimagnamadenebhakishorakasya
shundeva romalatika lasati graheetum
uradhvoddhrita stanasaroruhakoshamasyah [*K.K.R.* V.108]

45. *purvamarkamapanudya samdhyarug*
vahnidagdha gaganakshamatale
langaleekritatamasyuduvrijam
kala shudratatabeejavadbabhau [*K.K.R.* XI.11]

46. *vyomalinga padameekshutam tamah*
potrikakriti vidhavadhogate
sheershamasya hi didrukshurutpatan
hamsarupa iva bhatyajovidhuh [*K.K.R.* XI.15]

47. *vyomalingamabhishichya chandrika*
pathasarchya bhaganamalodgamaih
meghadhoopavidhuraupyapatrakam
nyasati sma nibhritam kshamavadhuh [*K.K.R.* XI.16]

48. *rikshashankhamanikalagaruda*
sthapita sphatika petikoditah
krishnasarpa iva drishyate vidhoh
lakshma klripta parivesha mandalam [*K.K.R.* XI.21]

49. *andhakaraditijam vidarya*
tadraktasiktamupagatya chakrinah
paschimabdhishayituh purasthitam
bhati chakrameva lohito ravih [*K.K.R.* XI.14]

50. *timiralibrindamapanudya lipsaya*
bhaganaprasoonalavane dinashriya
manipatramekamiva panina dhritam
dadrishe'runamshurahimamshu mandalam [*K.K.R.* XII.22]

51. *hantyetam me patimiti tada tam tirodhaya madhye*
yata jata vyasurapi javanmuktabanatkurangee
vyadhenasau sapadi harinastam mritam veekshyakantam
tyaktapranassvayamapitatha" seedanangastrapatat [*K.K.R.* V.51]

52. *guptangayah kisalayachayairbhooruhashshyankamanah*
kaschidvyadhah prakatitakuchau kumbhinokumbhayugmam
muktastro'bhoot sapadi cha tatha" shankyatanmadhyagamee
chinnastoornam shirashi patitastena banena simhah

[*K.K.R.* V.52]

53. *madhyeyatam shabaratanayau parshvayoh krishnasaram*
pronmuktastrau yugapadachiradoordhva mullanghya tavat
dhavatyasmin sapadinivritautoornamanyonyamuncha
dbanabhyam tau trinamukhahatih kasya nasham na dhatte

[K.K.R. V.54]

54. *harardhadehe'pi vivesha parvatee*
harerurasyabdhisuta cha bharatee
mukhe vidhatustuhinagame striyah
katham hi jeevanti vinenasangamam

[K.K.R. VIII.40]

55. *harastada hymavateem sarojabhooh*
sarasvateem chakradharo'pisaindhaveem
nadeemivashritya nidaghajam klamam
vyudasya te divyasukham prapedire

[K.K.R. VII.59]

56. *viyoginah shvasanibhah prabhanjanah*
prataptasooryashma samam kshmatalam
rajamsi marge'gnikanopamanyaho
babhoovuratyugra nidaghayogatah

[K.K.R. VIII.62]

57. *bhereeravah pikakalarutam keeravagvandinadah*
sangeetancha sphuradaliravo vaninee mallika'pi
malleevallee mukulamilito mauktikachchhatramamrah
chaitrasyabhootbhuvi janapateshchamaram pushpaguchchah

[K.K.R. V.12]

58. *kalpadruralpaphaladastridasheshtado ya-*
tkotidvijeshtaphalado madanopakaree
chootadrurasya na samassa iti praghosham
kurvannivochchakaravena pikashchukooja [K.K.R. IX.62]

59. *ashvanavatyayamamimam phalasarapooraih*
keeranmandalinivahancha gunam marandaih
vandidhvanim kisalayaih pikamityanangah
chootam chakara sahakarapadabhidhanam [K.K.R. IX.6]

60. *saundaryameekshitumamushya cha chootanetuh*
mallee latantanayanani bahoono lebhe
chaitradayam tu parirabdhumimamaneka-
shakhabhujanalabhata pranayatirekat [K.K.R. IX.7]

61. *ninage nisargamalte nirahankriti nirmalabuddhi shuddhaiva*
rtane shivayagamagam vicharate sudgurubhakti shaivaka
vyanivahasatpuranatatitarka samanchitashatsthalankasha
stranichayasaradarshanamila patipoojitapadapankajam
[*R.S.* V.I.72]

62. *tamastomenochchairnibidavanamadhyasthitibalat*
tvisham patyuh prapta katipayaruchastatra sahasa
prakrishyantarbaddha iva ruruchire charumahas
sphurajjotirvallyahkshitidharasabhadeepasadrishah
[*K.K.R.* I.79]

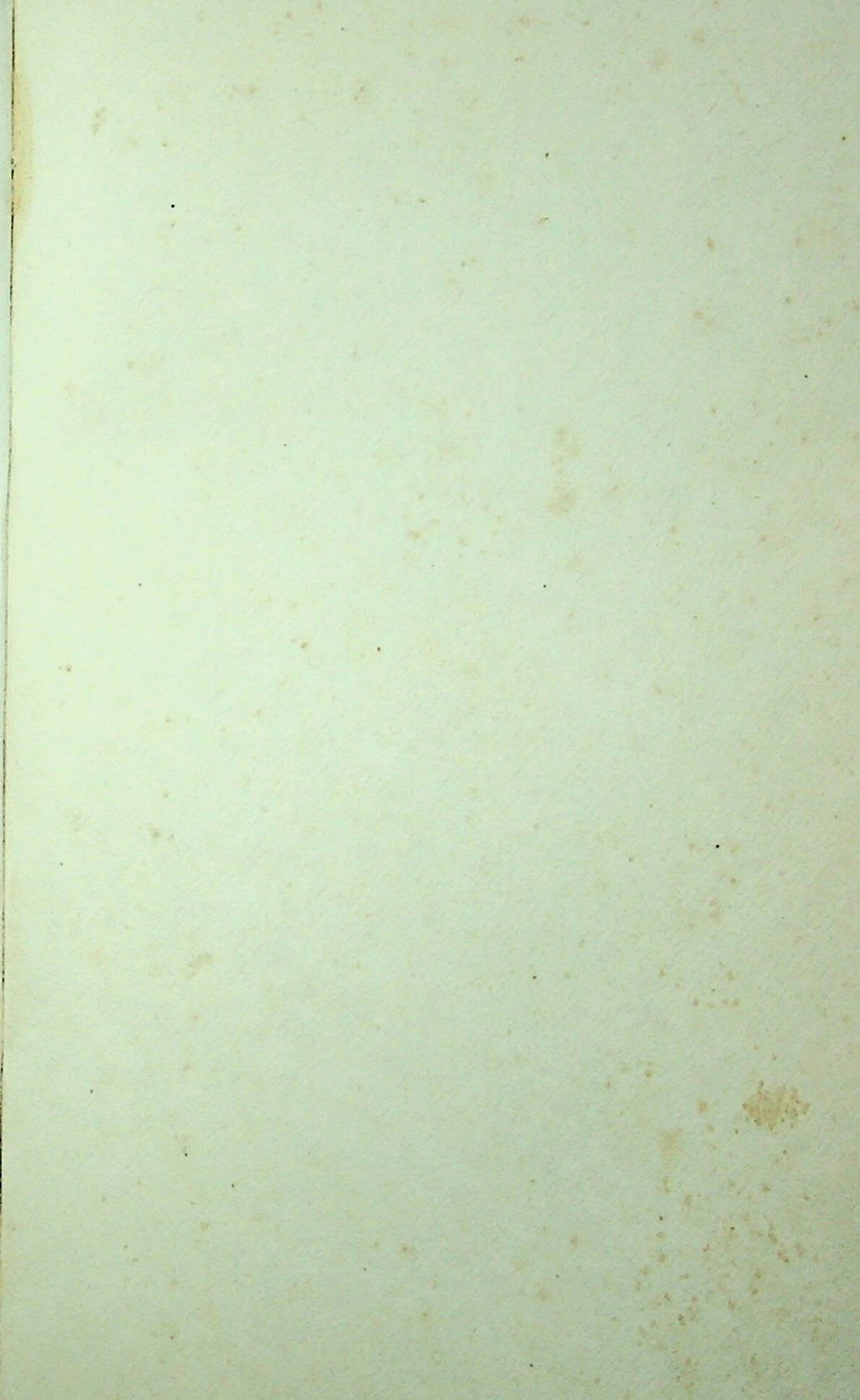
63. *priyakrishte mohajjaghanavasane mugdhalalana*
pravishyaste'mbudham tatidiva tadeeya punarasau
kshanam tannishvasadgalitajalada sa cha dadrishe
tadotkhata koshachchaladasilatevekshudhanushah
[*K.K.R.* I.74]

64. *priyah pashchadetya svakarayugalallochanayugam*
tarunyah prachchhadya pranayarasikastatra nivasan
prakoshte romancham yuvatirupasamsprishya ramanam
viditva tannamagrahanavidhina modamakarot [*K.K.R.* I.75]

65. *suvarnabaddham sphuradartharatnam*
suvrittamaujvalyagunaprayuktam
kritam sukavyam shravanochitam tad
budhendrakarnabharanam na kim sya' [*K.K.R.* I.21]

66. *dhareyol men puttuputtuttarlvanarara melurbi kabbangalam bi*
harisuttam saprayasam kelakelarakata kabbigar kettu podar
haridevamdevadevottamanasharanarampadi kaivalya lakshmee
varanadam mattavangadhika shivakaveendragadar satiyappar
[*R.S.* V.I.19]





Shadaksharadeva, author of the three epics in Kannada: *Rajasheshekhara Vilasam, Vrishabhendra Vijayam* and *Shabarashankara Vilasam*; one epic in Sanskrit the *Kavikarnarasayanam* and two more works namely the *Shivadhikyaratnavali* and *Bhaktyadhikyaratnavali* and also other eighteen minor works in Sanskrit, lived in the middle of the 17th century A.D. He was a pontiff of the *Veerashaivamatha* at Dhanuguru and was honoured by the royal personalities of Mysore and he was a Rajaguru also. Encomiums like *Sarasajanamanita, Ubhayakavita visharada* and *Ubhayabhasha kavichakravarti* were conferred on him for his well deserved merit. He was known as *Champu Navayuga Pravartaka* by the learned for he renewed the *champu* Style at his period. A devout follower of Lord Shiva, Shadaksharadeva composed deliciously ornate poetry for popularising the Veerashaiva tenets. The monograph in four chapters presents all the aspects of Shadaksharadeva in a lucid way.

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